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Saturday 6 April 2013

amateur photographer



PAGE 10

HANDS-ON REVIEW

CANON EOS 100D

New 18MP digital SLR:
Smallest and lightest ever

EXHIBITIONS



PAGE 45

NORMAN PARKINSON

Britain's most iconic portrait
and fashion photographer

WIN



PAGE 29

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APOY: The Animal Kingdom
Win a long-zoom Lumix G5

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- 35mm f/2 lens
- Small body



ON TEST

PAGE 51

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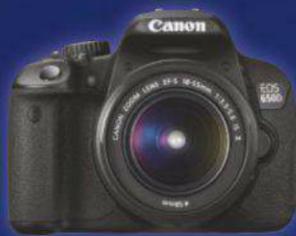
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Canon EOS 600D
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EF Zoom Lens

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Contents

Amateur Photographer For everyone who loves photography

IT IS human nature to find particular colours and shapes attractive. Whether we are looking at a photograph, building, car, furniture or clothing, some things we find more aesthetically pleasing than others. Many of our purchases are based on what an item looks like, often above its functionality. There are, for instance, cars I would never want to be seen in, regardless that their low fuel-consumption would save me a fortune and help the environment. But does it matter what our cameras look like?

Take the Fujifilm X100S. Like its predecessor, it's built in the style of a half-century-old rangefinder camera, but with all the modern conveniences of digital imaging. The images it produces are excellent

(see our test on pages 51–56), but I'm drawn to the X100S just as much for the way it looks, which, of course, has no bearing on my images. Conversely, there are some cameras that aren't the nicest to look at, yet produce great pictures.

So while we know that appearance shouldn't matter – a camera's just a tool for taking photographs, after all – every once in a while there comes along one that offers the perfect combination of superb image quality and high-quality design.



Richard Sibley
Technical editor

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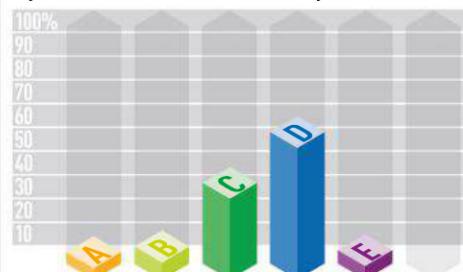
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 16 MARCH WE ASKED...

Which focal length, on a full-frame camera, would you use if you wanted to create a sense of reality?



YOU ANSWERED...

A 21mm	3%
B 28mm	7%
C 35mm	32%
D 50mm	54%
E 75mm	4%

THIS WEEK WE ASK... Would the look of a camera ever affect your decision as to whether you purchase it or not?

VOTE ONLINE www.amateurphotographer.co.uk

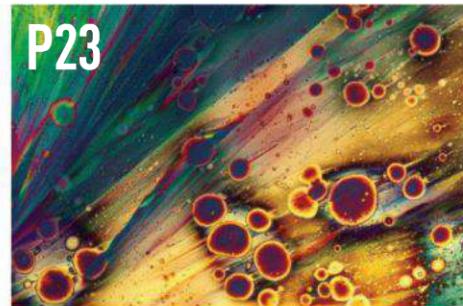
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The subject of this latest round, the Animal Kingdom, is very popular with photographers. So expect stiff competition for prizes worth more than £1,900.

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Norman Parkinson took fashion out of the studio to create natural-looking images combining grace and style. In the centenary of his birth, David Clark looks at his life and work



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D5100

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D7100

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SensorOptical low
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GOLLA BAG &
16GB CARD
WORTH £63

D7000



E100 CASHBACK

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CMOS
sensorFull HD
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RecordingD7000 Body £679.00 £9.96 P/m
D7000 18-55 VR Kit £759.00 £11.13 P/m
D7000 18-105 VR Kit £829.00 £12.16 P/mFREE NIKON
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CMOS
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E150 CASHBACK

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D600 24-70mm Kit £2389.00 £35.05 P/m

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FX sensorAutofocus
systemFull HD
Video

Optical Low Pass

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D800 & Tamron 24-70 Lens £2799.00 £40.77 P/m

D800E

36.3 MP
FX-format
sensorBroadcast
quality
videoOptical low
pass filterD800E Body £2349.00 £34.46 P/m
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16.2 MP
FX sensorAmazing
speedFull HD
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D4 DSLR Body £4299.00 £61.61 P/m

E0%
AVAILABLE

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14-24mm f2.8G ED AF-S NIKKOR	£1339.00	£19.64 P/m
16-35mm f4G ED VR AF-S NIKKOR	£849.00	£12.45 P/m
16-85mm f3.5-5.6G ED VR AF-S DX	£449.00	£7.90 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom	£1049.00	£15.39 P/m
18-200mm f3.5-5.6 G ED VR II AF-S	£599.00	£8.78 P/m
18-300mm f3.5-5.6 ED VR AF-S DX	£699.00	£10.25 P/m
24-70mm f2.8G ED AF-S NIKKOR	£1269.00	£18.62 P/m
28-300 mm f3.5-5.6G ED VR Nikkor	£689.00	£10.10 P/m
24-120 mm f4G ED AF-S VR Nikkor	£829.00	£12.16 P/m
55-300 mm f4.5-5.6G ED DX AF-S VR	£289.00	£N/A P/m
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80-400 mm f4.5-5.6ED VR AF Nikkor	£1269.00	£18.62 P/m
80-400mm f4.5-5.6G ED VR	£2449.00	£102.04 P/m
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Nikon lenses are regarded as among the best optics in the world

Nikon Prime Lenses



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24mm f1.4G AF-S NIKKOR	£1499.00	£21.99 P/m
35mm f1.4G AF-S	£1349.00	£19.79 P/m
35mm f1.8G AF-S DXs	£159.00	-----
AF-S 50mm f1.4G Lens	£295.00	-----
50mm f1.8G AF-S NIKKOR	£155.00	-----
85mm f1.8G AF-S NIKKOR	£379.00	£7.78 P/m

85mm f1.4G AF-S Nikkor	£1199.00	£17.59 P/m
200mm f2G ED-IF AF-S VR NIKKOR	£4149.00	£60.87 P/m
300mm F/2.8G AF-S ED VR II Lens	£4045.00	£59.35 P/m
400mm f2.8G ED VR AF-S NIKKOR	£7159.00	£105.04 P/m
500mm f4G ED VR AF-S NIKKOR	£5950.00	£87.30 P/m
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Nikon Macro Lenses



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60mm f2.8G ED AF-S Micro NIKKOR	£409.00	£8.40 P/m
85mm f3.5G ED VR AF-S DX Micro	£389.00	£7.99 P/m
105mm f2.8G AF-S VR Micro-Nikkor	£639.00	£9.37 P/m

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J2 Twin Lens Kit - £449.00 £7.90 P/m

V2 10-30mm Kit - £799.00 £11.73 P/m

V2 Twin Lens Kit - £969.00 £14.23 P/m

Nikon Teleconverters



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TC-17E II Teleconverter	£319.00	£7.48 P/m
TC-20E II Teleconverter	£319.00	£7.48 P/m
TC-20E III Teleconverter	£389.00	£7.99 P/m
Nikon SB700 Speedlight	£239.00	-----
Nikon SB910 Speedlight	£359.00	£7.37 P/m
Nikon SBR1 C1 Commander Close Up Speedlight	£579.00	£8.49 P/m

APNews

News | Analysis | Comment | PhotoDiary 6/4/13

"Amateur photographers will be targeted because they have a big lens"

New rights row erupts, page 7



'Smallest, lightest' DSLR ever • 18MP sensor • £569 body only

CANON EOS 100D IN FIGHT WITH CSCS?

THE DIMINUTIVE Canon EOS 100D DSLR looks set to compete directly with the growing army of compact system cameras.

Canon says the EOS 100D is 25% smaller and 28% lighter than the company's current 650D DSLR.

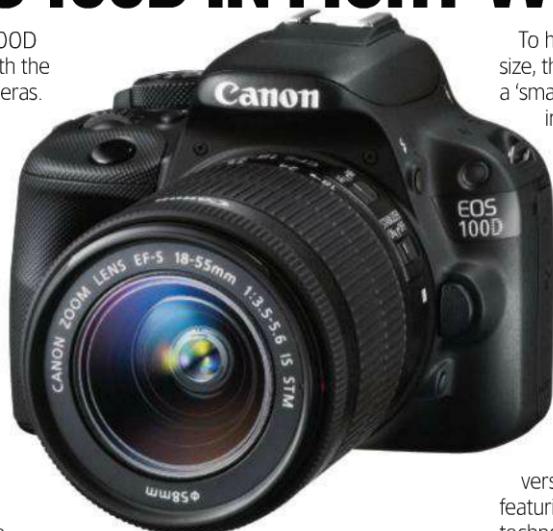
Trumpeted as the smallest and lightest DSLR on the planet, the EOS 100D is due on sale at the end of April, priced £569 (body only).

Canon hopes the new model will attract consumers hooked on traditional SLR features such as an optical viewfinder, appealing to those who shirk electronic viewfinders found on CSCs which Canon regards as a 'compromise'.

Although David Parry, from Canon UK's Product Intelligence Team, said the firm is not targeting CSC users, the company will no doubt be hoping the EOS 100D wins over those thinking of buying into a market born in 2008, when Panasonic announced the Lumix DMC-G1 as a smaller, lighter alternative to a DSLR.

For its part, Canon sees its own mirrorless system camera, the EOS M – which was announced last year – as aimed at a completely different consumer to the DSLR devotee. Parry said he was not able to comment on whether the launch of the EOS 100D is set to influence any plans for further Canon CSCs.

The EOS 100D features an 18-million-pixel APS-C Hybrid CMOS AF II imaging sensor built to allow phase-detection pixels



to cover 80% of the imaging surface, in a bid to boost AF speed and tracking performance when using live view and shooting full HD movies. At the time of writing, Canon had yet to confirm the proportion of the imaging surface covered by phase-detection pixels in previous sensors.

Weighing 407g and measuring 116.8x90.7x69.4mm, the 100D sports a fixed 3in (1.04-million-dot resolution) Clear View II touchscreen, a top burst rate of four frames per second and ISO 100-12,800, expandable to 25,600.

Also included is a nine-point AF system, incorporating one cross-type sensor.

To help cut down the camera's overall size, the 22.3x14.9mm CMOS is housed in a 'smaller' sensor unit, explained Parry in an interview with AP. The dimensions of the AF unit have also been reduced, he added.

New creative shooting options include the ability to preview filter effects alongside an unfiltered JPEG image – at the same time on the LCD screen in live view – to help the photographer before they take the shot. Filter effects include fisheye and miniature.

In a nod to movie-makers and to coincide with the launch, Canon has unveiled a revamped IS version of its 18-55mm standard zoom, featuring 'near-silent' STM [Stepper Motor] technology to help reduce focusing noise.

The EF-S 18-55mm f/3.5-5.6 IS STM boasts a 4-stop Image Stabilizer (IS), a manual focusing ring and minimum focus of 25cm.

The EOS 100D uses the same battery as the EOS M, which is designed to deliver 380 shots.

The EOS 100D will also be available in a £699 outfit that includes the new 18-55mm lens, and a twin-lens kit with the 18-55mm and 40mm f/2.8 lenses, priced £859. The new 18-55mm lens will be available separately, priced £239.

● See our hands-on review of the Canon EOS 100D on pages 10-11 of this issue

ZEISS NAMES TOP PHOTOGRAPHER

POLISH photographer Mateusz Martyna has triumphed in the Carl Zeiss Photo Contest. Martyna's image, entitled 'Handplant at Tatra Mountains' (right), shows a snowboarder as he performs a daring manoeuvre.

The 2012 contest, which carried the theme 'The moment that knows no limits', was held on Flickr, where members voted for entries shortlisted by competition judges.

Martyna said: 'I have been photographing for so long. Winning this year's Carl Zeiss Photo Contest makes me proud and shows that my efforts have paid off.'

The runner-up was named as Mac Kwan from China, who took a picture of four children playing in an old Jeep.

Entries were required to have been shot using a Zeiss lens, and Zeiss said that around 1,900 votes were cast on Flickr during a two-week evaluation period.



Martyna's shot interpreted the theme in a 'spectacular way'

SNAP SHOTS

● For the first time in its history, the National Union of Journalists (NUJ) is set to have a nationally elected Photographers' Council. Its function will be to 'look after the interests of lens-based journalists,' says the NUJ. The council will be made up of ten seats, hold four meetings per year and takes effect from this month.

● A self-confessed 'wedding crasher with a camera' has won Photographer of the Year in awards hosted by *Wedding Ideas* magazine. Chris Barber, who is based in Birmingham, said afterwards: 'Expressions are important to me because you can't pose them. Shooting a belly laugh requires so much more than qualifications and technical training – I have to interact and lose myself in what I do.'

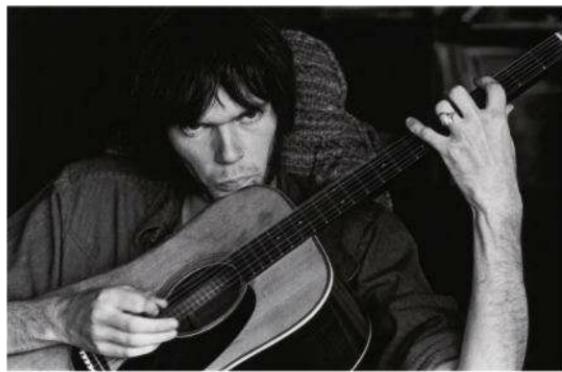


Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipmedia.com

A week of photographic opportunity

PHOTO DIARY



© G. NASH

Wednesday 3 April

EXHIBITION Graham Nash: Life on the Road, until 26 May at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** London Underground, celebrating 150 years of the Tube, by Singaporean photographer Yangchen Lin, until 6 April at The Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit www.thestrandgallery.wordpress.com.

Thursday 4 April

EXHIBITION Forest Form (landscape photography) by David Anthony Hall, until 12 May at Stone Theatre Gallery, London SE1 7DR. Tel: 0207 021 0020. Visit www.stonetheatre.com. **EXHIBITION** The Tannery, until 23 June at Royal Albert Memorial Museum & Art Gallery, Exeter, Devon EX4 3RX. Tel: 01392 265 858. Visit www.rammuseum.org.uk.

Friday 5 April

EXHIBITION Alchemy – The Tango Connection, includes work by photographer Aaron Davies, until 27 April at The Grant Bradley Gallery, Bristol BS3 4AQ. Tel: 0117 9637 673. Visit www.grantbradleygallery.co.uk. **EXHIBITION** Iraq: Photographs by Sean Smith, until 2 February 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Saturday 6 April

EXHIBITION Therbligs and the Beauty of Movement, until 13 April at New Art Exchange, Nottingham NG7 6BE. Tel: 0115 924 8630. Visit www.nae.org.uk. **EXHIBITION** Studio Sittings: Photographing Royal Academicians, until 2 June at Leighton House Museum, London W14 8LZ. Tel: 0207 602 3316. Visit www.leightonhouse.co.uk.

Sunday 7 April

DON'T MISS Winchelsea Easter Spring Walk (10am-noon) at Bodiam Castle, Bodiam, East Sussex TN32 5UA. Tel: 01580 830 196. Visit www.nationaltrust.org.uk. **EXHIBITION** Railway photography by Robert Day (last day) as part of Format 13 photo festival, at The Chocolate Factory, Derby DE1 2LX. For festival details call 01332 290 606. Visit www.formatfestival.com/venues/chocolate-factory.

Monday 8 April

EXHIBITION Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Landmark: The Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 836 7613. Visit www.somersethouse.org.uk.

Tuesday 9 April LATEST AP ON SALE

EXHIBITION Cairo to Constantinople: Early Photographs of the Middle East, until 21 July at The Queen's Gallery, Palace of Holyroodhouse, Edinburgh EH8 8DX. Tel: 0131 366 5100. Visit www.royalcollection.org.uk. **EXHIBITION** East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk.

Defunct website charges for photo retrieval

PHOTOGRAPHERS TO PAY FOR LOST IMAGES

PHOTOGRAPHERS who failed to retrieve images from photo-sharing website Fotopic.net, whose owner ceased trading two years ago, now have to pay to get them back.

In 2011, many photographers expressed outrage when their images vanished from the site without warning (see AP 16 April 2011).

Owner Snappy Designs Ltd only admitted that Fotopic.net had hit the buffers when AP tracked down its boss Stephen Dyer, a director of the company.

Estimates at the time suggested there may have been up to two million pictures stored on the site, with thousands of active users.

Last year, photographers raced to recover lost pictures when they were told they could download them once again.

However, it is no longer possible to retrieve images for free.

A statement posted on the site confirms that access was 'deactivated' on 28 February, adding that a 'charge will be made for accessing individual photo libraries'.

The site subsequently granted members a little extra time to access images for free, but this ended on 20 March (see below).

A member of the Bureau of Freelance Photographers (BFP) has reported problems downloading images, according to BFP's legal adviser Stewart Gibson.

The Fotopic.net website does not immediately make clear how much it will cost photographers to recover their photos.

At the time of writing, the site's technical team had not responded to an emailed request for comment.

Fotopic Update

Update as of 21/03/2013:

Due to server overload we have had to restrict access to Fotopic to users with usernames commencing with numbers "0"- "9", and the letters "A" and "B".

Update as of 20/03/2013:

Users with large image galleries continue to access and crash our servers. We will soon disable access to such accounts to make it possible for others to download their pictures. We have so far offered the Fotopic download as a free service but are having to spend (paid) time of our developer to deal with people's issues. Please stop the complaints.

It was a team decision and effort and sheer determination to get the system up and running again this far. To us it is just hassle and cost but the knowledge that people are salvaging their cherished images, which makes it all worthwhile for us. Please respect that and praise the things that work before you criticize the things that don't.

We have extended the time available for free downloads to 7th April 2013.

We have noticed that there are about 100,000 images that were stored on another external server. These images have been irretrievably lost. Please note, however, that all in all 99.9% of all pictures have been able to be downloaded by their account holders. We are delighted about that.

After 7th April 2013 a charge will be made for access to individual photo libraries and for sending out images on a CD.

Kind regards
The Fotopic Team

AMATEURS URGED TO ENTER AOP AWARDS

AMATEUR photographers are urged to enter the Association of Photographers (AOP) Awards, which features an Open category that non-members can enter.

'The Open Awards has no categories or themes, but recognises all forms of outstanding imagery shot by professionals and amateurs alike,' say organisers.

Prizes will be awarded to Best in Show, Public Choice Award, Best Photographer Member, Best Assistant Member and Best Student Member.

Entry to the Open category will be from 2 April–31 May 2013.

Organisers say there will be an 'early-bird' discount on entry fees for non-members until 12 April, so they pay £15 instead of £18 after that date.

For full details, visit the awards website at awards.the-aop.org.

The AOP was formed in 1968 as the Association of Fashion and Advertising Photographers. It changed its name to The Association of Photographers in 1993.

SNAP SHOTS

● Nikon is running a series of DSLR cashback promotions until 31 May 2013. The offers range from £30 on the D3100 to £150 for the D600. Deals are also available on the D3200, D5100, D5200 and D7000. Qualifying claims must be submitted by 30 June 2013. For full details visit www.nikon.co.uk/cashback.

● Canon's spring DSLR cashback deals include £160 on the EOS 5D Mark III and £80 on the 7D. Customers can also claim £100 on the EOS 6D and £65 on the EOS 60D. Selected lenses, printers and compact cameras also feature in the promotions, which run until 31 May 2013. For full details visit www.canon.co.uk/springcashback.

● Leica UK says it has started to fulfil pre-orders for the Leica M, which was due to be launched in early 2013. The news follows reports that the Leica M had been delayed until April. 'There has been a very high demand for the latest milestone in the evolution of the iconic M system,' a Leica UK spokesperson told AP.



Do you have a story?
Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcm.com

Rules attacked as unfair and unenforceable

AMATEURS CAUGHT IN HORSE PICTURES RIGHTS ROW



THE GOVERNING body for British horse trials has been forced onto the back foot after urging event organisers to ban unofficial photographers taking pictures they plan to sell.

Photographers have taken to Facebook to vent their anger, claiming the move will lead to unfair targeting of innocent spectators using professional-looking camera equipment, and will be impossible to police.

The rules were drawn up by British Eventing (BE), the national governing body for showjumping, dressage and cross-country, which oversees more than 180 horse-related events. Its founders include Captain Mark Phillips, former husband of the Princess Royal.

British Eventing is not connected to British Showjumping, a separate body.

On its website on 8 March, BE stated: 'To address the problem of amateur or unapproved photographers undercutting the businesses of approved or official photographers, BE recommends the Event enforce a strict policy of preventing photography (except for private use) at the Event without authorisation.'

BE went on to say: 'The Event only permits authorised photographers at events and provides those authorised persons with identification as an official photographer which can be checked by stewards and other officials.'

The organisation said it drew up the notice after receiving reports of 'unsolicited' photography, which it describes as people



taking photos for commercial purposes, without the organiser's permission.

Gus Winterman, a semi-professional photographer, said he has been left disgusted.

QUIZZED AND TARGETED

On the BE Facebook page, he wrote: 'Amateur or semi-pro photographers will undoubtedly be quizzed and targeted purely because they have a big lens, which is quite ridiculous.'

'These people are not the threat to the

ZARAH PHILLIPS © WILL BAXTER

official photographers... why? Because we all watermark our shots.'

Amateur photographer Will Baxter has also blasted BE. An equestrian enthusiast for 30 years, Baxter believes the rules are unenforceable and will require extensive manning levels at events.

'Everyone has a camera in their pocket now, especially in the equestrian arena, so you pick on people with the big lens, like myself,' he claimed, adding that he uses professional-standard camera gear at horse shows. Baxter has threatened to visit 'unaffiliated' horse events instead.

'It's not about the lens and camera size,' added Winterman.

'I took a photo of [Italian horse rider] Vittoria Panizzon at Greenwich using a £69 compact from Argos. That picture now hangs in the HQ of the Federazione Italiana Sport Equestri in Rome... If anyone feels undercut by non-official photography, surely the moral is "up your game".'

BE has since removed the rules from its website, fearing the move will 'mislead' people into thinking it was 'normal policy'.

But, despite being pulled from the site, the body has confirmed that it has advised organisers to enforce them.

BE denies it will target legitimate amateurs and claims organisers 'generally use a common-sense approach'.

A BE spokeswoman insisted that the photography guidelines are simply a 'recommendation' to organisers 'should they want to take action to restrict photography at their events'.

FUTURE OF FOX TALBOT ARCHIVE IN DOUBT

THE FUTURE of a treasured archive belonging to photography inventor William Henry Fox Talbot has been thrown into doubt as the deadline to raise £1m needed to secure the collection expires.

In January, the Bodleian Libraries, the main research library at the University of Oxford, said it needed to raise £1m by the end of February to meet the £2.2m purchase price required to take the collection out of private hands.

The Libraries had already won £1.2m from the National Heritage Memorial Fund.

At the time, campaigners said that acquisition by the university would give scholars and the public access to Fox Talbot's historic personal archive.

The collection is the 'only significant Talbot collection remaining in private

hands,' according to the university.

It is currently owned by the family of the British photography inventor, but is now with a dealer in New York who is selling it on their behalf.

On 28 February, project organisers made an 11th-hour plea for cash on Twitter – the day they were given as the deadline to raise the funds.

At the time of writing, it was unclear whether Bodleian Libraries has been granted an extension to the deadline.

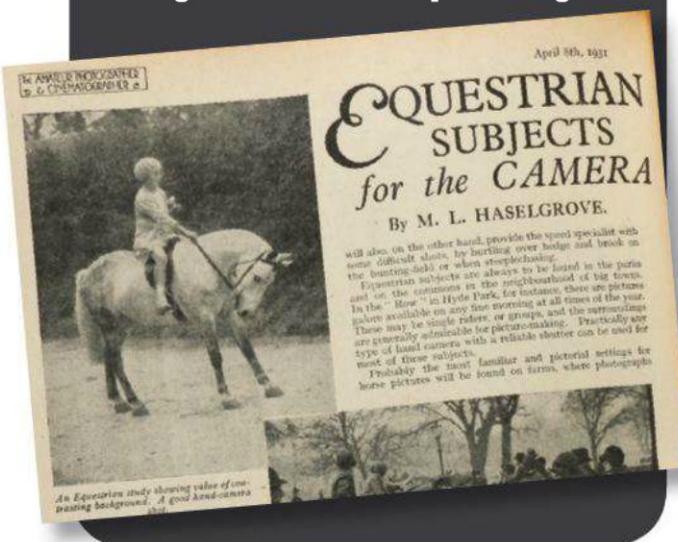
The Libraries declined to comment when first approached by AP, saying only that it would be making a statement in due course.

However, a spokesperson later said that Bodleian Libraries would seek to issue a statement shortly.

AP
THIS
WEEK
IN...

1931

As the UK attempts to recover from the horse-meat scandal of 2013, 82 years ago the horse was treated to somewhat more positive publicity, albeit after apparently failing to inspire the photographer in the same way as dogs. AP informed readers that most horses were a suitable subject matter for 'practically any type of hand camera with a reliable shutter', adding: 'In spite of the development of mechanical means of transport, the horse still holds his own in the world, and, patient animal that he is, will pose motionless for even the long exposure of the cheapest camera. He will also, on the other hand, provide the speed specialist with some difficult shots, by hurtling over hedge and brook on the hunting-field or when steeplechasing.'



CLUB NEWS

Club news from around the country

THE LONDON SALON OF PHOTOGRAPHY

There's still time to enter the Salon's 102nd print exhibition. Competitors can submit up to four prints, mounted or unmounted, but are urged to submit digital files as well where possible. The contest, which is open to all, costs £10 for images entered online (in addition to return postage and re-packing of prints). Prints sent by post cost £12. Selected images are expected to go on show in London, Birmingham and Edinburgh. The closing date for online entries is 14 April and for postal submissions it is 24 April. For full details visit www.londonsalon.org.

SNAP SHOTS

● A 'stunning shot' of Corfe Castle in Dorset has won a UK-wide contest staged by *National Geographic Traveller* magazine. Mike Byford won a £2,000 Fuji camera and a trip to Utah in the United States. The six runners-up were Brandon Griffiths, Steven Feather, Joanna Szewczyk, Frances Davies, Matt Herring and Gerald Robinson.

● An imaging trade show billed as the largest in Ireland is set to take place in Dublin on 28 April. Photo Fest Ireland is expected to feature major industry brands and free seminars. It takes place from 10am-6pm at the Crowne Plaza hotel, Northwood Park, Santry, Dublin 9. Tel: 00353 1 862 8888. For details visit www.photofestireland.com.

● Lens maker Tokina has appointed DayMen International as its new UK distributor. DayMen International is based at Merryhills Enterprise Park, Park Lane, Wolverhampton, West Midlands WV10 9TJ. For details call 0845 250 0790.

Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipmedia.com



Rower at Grays of Westminster

NIKON DEALER HAS DOUBLE GOLD VISIT

STAFF at Nikon dealer Grays of Westminster say they have been inspired to raise customer service 'to even greater heights' after a visit from a double Olympic gold medallist.

Olympic rower Pete Reed MBE spent nearly three hours in the Pimlico-based store recently, before leaving 'laden down' with Nikon kit.

Founder Gray Levett said Reed told him afterwards: 'You have a wonderful place and a cracking group of people around you...'

'It was an honour to have so much of your time and a personal tour all afternoon - and it's great to know that I can come back anytime.'

Gray (pictured above left with Reed) added: 'He graciously showed all the staff his two gold medals and we told him what an inspiration he was to us all.'

It has been a busy few weeks for Grays. In AP 30 March, we reported the store's discovery of a rare pre-production Nikon F, which it has put on sale for £250,000.

PHOTO MUSEUM STEMS DECLINE IN VISITORS

THE NATIONAL Media Museum (NMM) has seen an increase in visitors amid a restructure triggered by a 50% fall in numbers over the previous decade.

The museum, which is based in Bradford, West Yorkshire, pulled in 504,000 visitors in 2012. This marks a rise of 4.8% on the previous year, according to figures released by the Association of Leading Visitor Attractions (ALVA).

The NMM's head of collections and exhibitions, Michael Terwey, told AP he was delighted by the news.

'The success of our summer exhibition, *In the Blink of an Eye: Media and Movement...* was particularly gratifying, with almost 70,000 visitors,' he said.

The NMM's discovery of the 'earliest colour moving footage', along with experimental screenings of new television technology, also pulled in large crowds, he added.

The museum is home to the Royal Photographic Society collection and the earliest surviving negative created by British photography pioneer William Henry Fox Talbot.

WW

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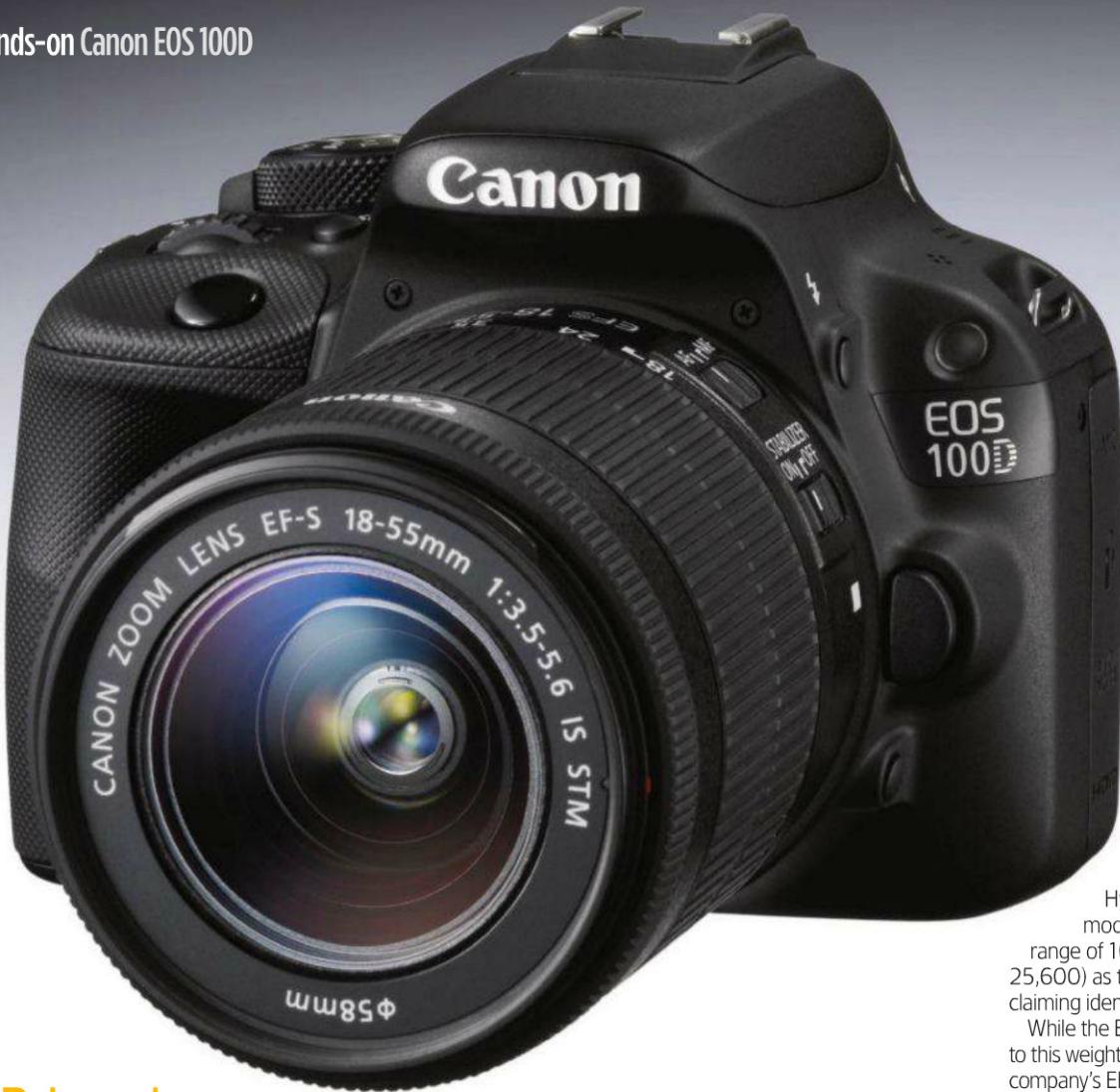


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Left: Canon's new EOS 100D is the smallest DSLR currently available

Below: The camera costs £699 with the 18-55mm f/3.5-5.6 IS STM kit lens

Hybrid AF II CMOS sensor module delivering an identical ISO range of 100-12,800 (extendable to 25,600) as the EOS 700D, with Canon claiming identical image quality, too.

While the EOS 100D has been subject to this weight-saving regime, it retains the company's EF-S lens mount, and not the slightly smaller EF-M mount of the EOS M mirrorless offering. Users will therefore have access to 74 Canon EF-mount lenses, as well as wide-ranging third-party offerings.

Just as we saw on the 650D, the 100D features built-in phase-detection AF pixels for improved focusing during live view and video recording, while the nine-point AF arrangement features a single cross-type AF point at the centre of the frame.

AP hands-on

Canon EOS 100D

Phil Hall takes a look at the Canon EOS 100D, the 'world's smallest' DSLR

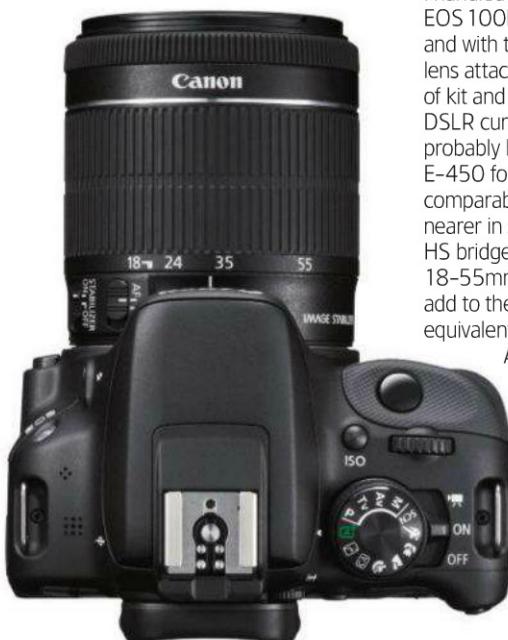
CANON'S latest DSLR, the EOS 100D, is the world's smallest and lightest DSLR, and by quite some way. Compared to the company's established 'consumer' DSLR, the EOS 650D, the EOS 100D is some 25% smaller, shaving off 9.1mm in height and 16.3mm in length, while Canon also claims it is 28% lighter, too, with the body weighing only 407g (with battery and card).

Canon has managed to achieve this small size by re-engineering many of the camera's internal parts. This includes a new drive system, with a smaller motor that reduces the shutter unit size, and a denser component layout that reduces the EOS 100D's main board size. The battery and secondary mirror are also smaller compared to its EOS siblings.

Impressively, the company has managed to reduce the size of the camera while still retaining an optical viewfinder, which has a relatively respectable magnification of 0.87x. As well as this, the EOS 100D features a smaller and thinner sensor unit, with a new 18-million-pixel, APS-C-sized

AT A GLANCE

- 18-million-pixel APS-C CMOS sensor
- Hybrid AF system
- Nine AF points with one cross-type point
- ISO 100-12,800 (extendable to 25,600)
- Street price £699 with 18-55mm f/3.5-5.6 lens



IN USE

I handled a pre-production model of the EOS 100D just before its official launch, and with the EF 40mm f/2.8 STM pancake lens attached it is a very diminutive piece of kit and noticeably smaller than any other DSLR currently available. In fact, you would probably have to go back to the Olympus E-450 four thirds DSLR to find something comparable, with the EOS 100D being nearer in size to Canon's PowerShot SX50 HS bridge camera. However, the bundled 18-55mm f/3.5-5.6 IS STM kit lens does add to the camera's size more than an equivalent lens fitted to a compact system.

Also, because the EOS 100D has a mirror box to facilitate an optical viewfinder, the body of the EOS 100D is deeper than a typical compact system camera, which has the luxury of omitting this in favour of an electronic viewfinder. Overall, though, the EOS 100D is a neat package.

The design of the EOS 100D follows the ethos of



other consumer-orientated EOS DSLRs, but there have been some subtle tweaks, notably around the handgrip and shutter button. The textured finish has a more modern, almost carbon-fibre look to it, that runs up around the shutter button, while the handgrip is quite a bit shallower than in other EOS models. In the hand I missed the extra purchase of a larger grip, but it's still more than adequate for general shooting, while the feel and finish are similar to that of an EOS 650D/700D.

The rear of the camera has been simplified a little compared to other EOS models, with a small all-in-one four-way multi-purpose control as opposed to dedicated four-way controls for white balance, drive, AF and picture styles. In the main, though, functionality is very similar, and while the 3in, 3:2-aspect ratio display sits flush with the body, it offers the same level of touch-sensitive control as that found on the 650D and 700D. This means a very responsive user experience, with

Above left: With such a small body, there is little room on the rear of the camera for many buttons

Above right: With no lens attached, it is easy to see just how slim the new Canon EOS 100D really is

Below: When placed between a Canon PowerShot SX50 HS bridge camera (left) and a Canon EOS 5D (right), the new EOS 100D looks tiny

light pinch-and-zoom and swipe gestures required for quick and easy use. The ClearView II technology employed on the display is impressive, with plenty of clarity and detail, whether you're scrolling through the menu, in live view or reviewing images.

While it features a full suite of manual controls, the EOS 100D is aimed at the new user making a step up from a compact camera, with its built-in guide and a host of auto modes for easy shooting.

Unlike electronic viewfinders found on most cameras of this size, the optical viewfinder on the EOS 100D delivers a clear and uninterrupted display, if a little tunnel-like. The nine AF points are spread fairly well across the frame, although the single cross-type point is a little disappointing.

CONCLUSIONS

Slotting between the EOS 1100D and 600D in the Canon line-up, the EOS 100D is intended to offer another avenue

of choice for the potential user and is an interesting development. A mini EOS DSLR is sure to appeal to a wide range of people, be it first-time users or enthusiasts looking for a smaller camera to carry when they don't want the bulk of their entire kit but still want to use one or two of their lenses.

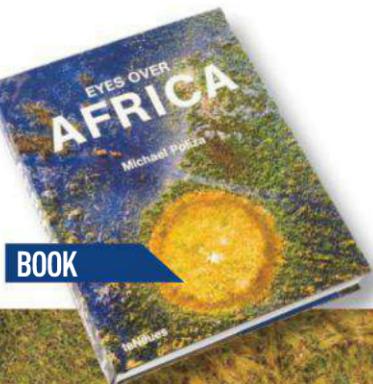
Competing not only with rival compact system camera brands such as Panasonic and its Lumix DMC-G5, the EOS 100D also appears to be a rival for Canon's own EOS M compact system camera offering, raising potential questions over the future of Canon's mirrorless strategy.

Available at the end of April and with a price of £699 when bundled with the new 18-55mm f/3.5-5.6 IS STM lens, the EOS 100D is only £50 less than the equivalent EOS 700D kit that benefits from a host of additional features, including a better specified AF and vari-angle tilt screen. Ultimately, though, that choice will come down to the user and whether size takes precedence over performance. **AP**

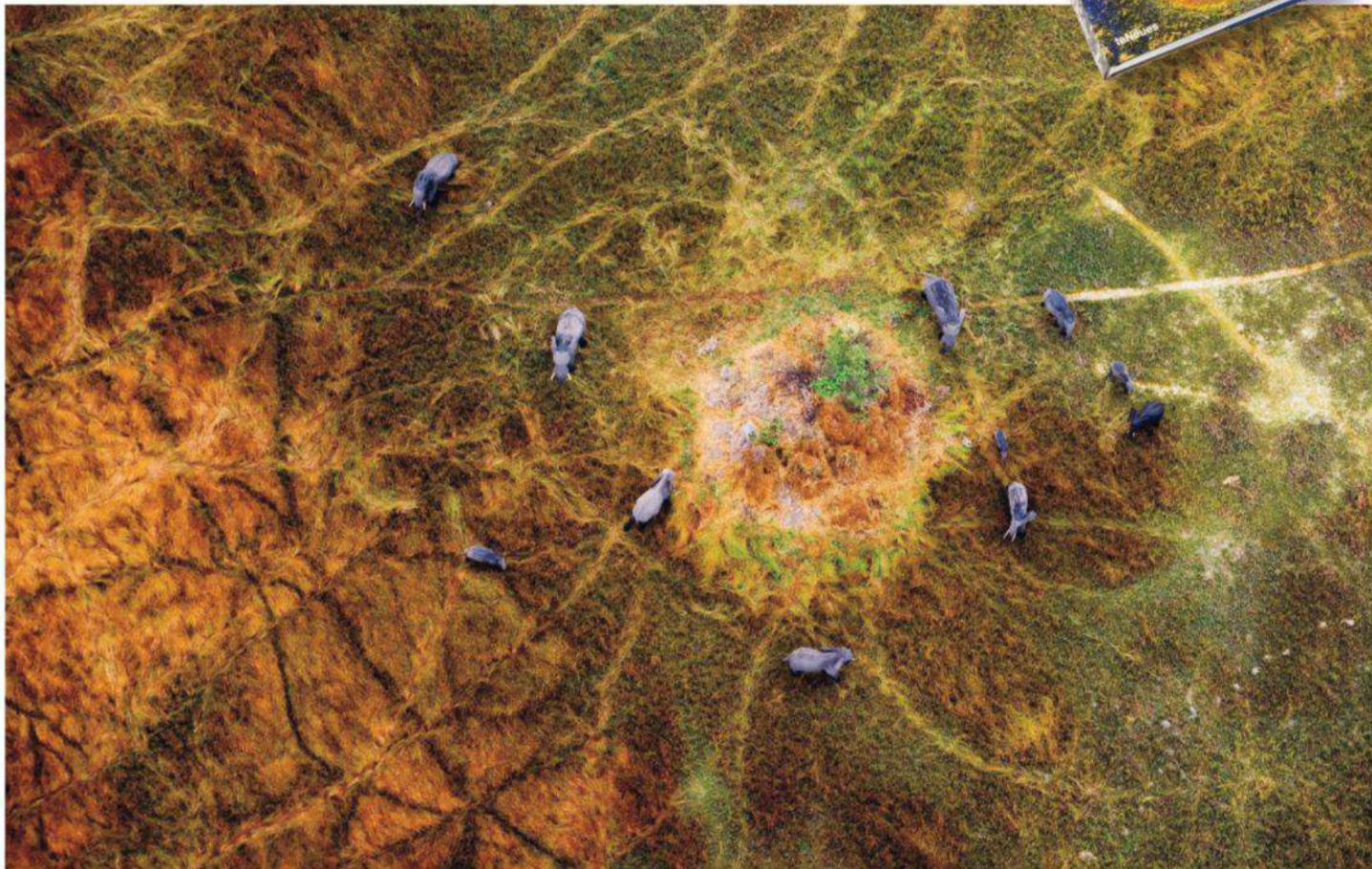


AP Review

The latest photography books, exhibitions and websites. By Jon Stapley



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Eyes Over Africa

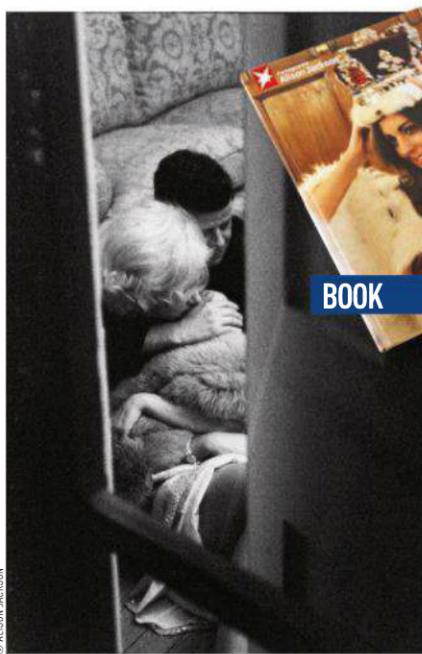
By Michael Poliza. TeNeues, £85, hardback, 408 pages, ISBN 978-3-8327-9209-1

PHOTOBOOKS of Africa are nothing new, but Michael Poliza's eagle-eyed journey provides a refreshing perspective. On a helicopter trip across the great continent, Poliza exposes the upper side of all forms of life and landscape to be found there. He captures sweeping vistas, movements of wildlife and interactions between people, each image spread gloriously over an enormous double page. Although the scenery is dominant, and the landscapes most breathtaking, Poliza does well to capture all sides of life in Africa, including the urban vistas often forgotten by photographers in their bid to get some more shots of elephants and zebras (of which, naturally, there are several). The accompanying text provides a look behind the scenes, and the depth of planning involved is hugely impressive. It's not a cheap book, but it is spectacular.



Fotografie Portfolio No. 70: Alison Jackson

By Alison Jackson. TeNeues, £14.95, hardback, 96 pages, ISBN 978-3-652-00071-0



BOOK

ALISON Jackson uses lookalikes and grainy, heavily stylised photography to create images of 'celebrities' doing things you would never imagine. She seeks to puncture the hypocritical bubble of both reverence and intrusion that surrounds the public's relationship with the famous, the royals especially, and in that respect she triumphs. You could call this a gimmick, but it's impeccably executed. It's a book of double takes, where you're sure you saw Will and Kate cavorting half-naked in royal regalia, or JFK and Marilyn Monroe sharing an intimate moment. Even after seeing the lookalikes' real faces, the brain still can't shake the feeling that it is looking at the genuine article. The illusion is oddly hypnotic.

**www.petapixel.com**

PETA Pixel is a photography blog that grew from relatively humble roots to become a very popular site, with more than 126,000 followers on Twitter. On browsing, it's not hard to see why. There are news posts galore, with photographic titbits from around the web and plenty of images to accompany them. The design is clean and navigation is a breeze, with a choice of sorting chronologically or by category. With a lot of content built up since 2009 it's easy to get overwhelmed at first, but if you take your time you'll find plenty to hold your interest. The site regularly updates, and is a good addition to your Facebook or Twitter feed.



PetaPixel WEBSITE

Professional-Looking Portrait Taken With an iPhone and a \$10 Lamp

Dr. Gato - Mar 18, 2012 | 14K | 1M | 4K

WEBSITE

Professional-Looking Portrait Taken With an iPhone and a \$10 Lamp

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Thresholds

Until April 26. Belfast Exposed Photography, The Exchange Place, 23 Donegall Street, Belfast BT1 2FF. Tel: 02890 230 965. Website: www.belfastexposed.org. Open Tues-Sat 11am-4pm. Admission free.

EXHIBITION

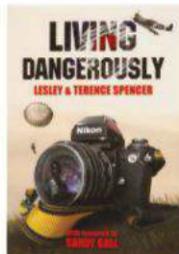


© MAJA DANIELS

THE WORK of several artists has been brought together for this exhibition at the Belfast Exposed gallery. Images from Maja Daniels, Sophie Ristelhueber, Stephen Gill, Luke Stephenson, Peter Watkins and Tereza Zelenkova have been selected to explore the relationship between truth and fiction in photography. Standouts include Ristelhueber's 'Eleven Blow Ups', composites made up of images from different modern conflicts, and Daniels' series 'Monette and Mady' that documents a set of Parisian twins (see picture, left) and questions the extent to which their lives constitute a performance. Elsewhere, Gill explores the surreal in Hackney, Stephenson places domestic birds in deliberately unnatural contexts, and Watkins and Zelenkova present a documentary project on a cave in the Czech Republic. With such a variety of photographic art on offer, this is a first-rate exhibition.

CONDENSED READING

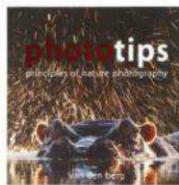
A round-up of the latest photography books on the market



● **LIVING DANGEROUSLY** by Lesley and Terence Spencer, £10 After the Second World War, fighter pilot Terence Spencer turned to photojournalism, and together with his wife Lesley covered stories from war to celebrity throughout the 20th century. This memoir recounts the best and worst of their experiences. Although maybe wanting a few more images, it's a fun, informative read.



● **ISCA: EXETER MOMENTS** by William Oxley and Barry Davidson, £12.50 William Oxley's poetry combines with Barry Davidson's photography for this tribute to the city of Exeter, and those familiar with the town will likely find it a treat. The photography does vary in quality, with a few lacklustre shots, but it is bolstered by the quaintly photogenic nature of the city.



● **PHOTO TIPS: PRINCIPLES OF NATURE PHOTOGRAPHY** by Heinrich, Philip and Ingrid van den Berg, £14.16 We've featured a lot of wildlife photography by the van den Berg family in recent round-ups, and this guide has been produced to help readers take great shots themselves. There are more thorough guides on the market, but few with so much great photography. This is a book to inspire the imagination, rather than to engage with technically.

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Letters

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LETTER OF THE WEEK

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MAGAZINE MAGIC

My wife got on my case recently, wanting our spare bedroom emptied of all the rubbish within. Our son is returning home from working abroad soon, hence the urgency to get the room prepared for him. The rubbish my wife was referring to was my hoard of APs – some dating back more than 40 years. ‘Why do you need musty old mags all about film photography when you don’t use film any more?’ she’d asked! Glancing at my DSLR, I had to admit she had a point.

I flipped through a tatty issue from 1968. The price? Two shillings, or ten pence in today’s money! Inside was a rather quaint method of faking ghost pictures. An AP member of staff took a flash shot of a model in a white dress descending the steps at London’s Tower Bridge. Holding the shutter open, he then gave a long exposure on the bulb setting, rendering the model semi-transparent.

Ghost pictures are easy to fake in Photoshop, but that method – when I was just 14 years old – was like magic. As was my weekly dose of AP – hence my rather impressive collection.

‘Who wears the trousers in your house?’ smirked my mate when told of my dilemma.

‘Er, you wanna help me shift ‘em?’ was my reply.

Mark Patten, Tyne and Wear

UNRESOLVED BATTLE

I have to respond to Michael Taylor’s letter in AP 23 March. While complaining that Ian Shore had been dismissive of digital users (*Backchat*, AP 9 March), he manages to disparage darkroom work pretty thoroughly, and says that his manipulation is confined to the things that we were ‘trying to achieve’ in the darkroom.

I take his point that digital offers total control in a way that film does not. However, this is at the price of needing to learn an

awful lot about how to use the facilities, not least Photoshop. There is a great deal to be said for allowing a little room for chance and serendipity – with film or digital.

I use both, and intend continuing to do so. I recognise all the advantages (and there are many) that digital imaging has brought, across the range from professionals (with streamlined workflow) to snappers (with greater assurance of decent results).

But there’s something that tends to disappear from the equation. Once on

Write to...

‘Letters’ at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to ‘Backchat’ at the usual AP address (see page 3). A fee of £50 will be paid on publication

the road to digital control, a lot of people get rapidly to the point of having a rather expensive computer (or two) for their pictures, linked to a distinctly upper-bracket printer – not to mention a full edition of Photoshop, and various gizmos to ensure that everything is perfect. It’s not necessarily a cheap way to work!

My favourite quote of 2011 was from an interview with David Bailey, arguably Britain’s greatest living photographer. Asked about digital imaging, he said ‘Well – I suppose it’s good for some things.’

If it’s a battle, it’s as unresolvable as invading Afghanistan has always proved. Better to let the two systems co-exist, and, occasionally, give synergy, as when a digital image is turned into a photo-film negative for an archaic printing technique. Or when I put my silver-based images on the web.

John Duder, Walsall

SENSE OF REALITY

AP Editor Damien Demolder’s editorial in AP 16 March, asking what the perfect focal length might be for presenting a sense of reality, took me all the way back to the late 1970s. If memory serves, it was an article in AP about objects in a frame taken on a 50mm lens with 35mm film being much further away than what one remembered seeing. How could that be as, after all, a ‘standard’ lens saw approximately what the human eye took in? However, the brain is very selective. The article went on to suggest that a 135mm lens would give the result on film more or less as we remembered seeing.

I tried it on London Bridge looking down towards Tower Bridge with a 135mm Zuiko on my Olympus OM-1. The camera was in portrait format against my right eye, with my left eye open, looking at Tower Bridge. The resultant image in my brain was pretty much correct – the images seemed to coincide.

I used to like a 135mm optic on cameras. I soon got to ‘see’ pictures in that length and found it a most useful lens indeed – much the same as I like the 85mm on my Canon EOS 40D.

Now if only digital cameras could have similar white balance and dynamic range capabilities to the human eye! Perhaps not in my lifetime – I’m 70 and still snapping – but maybe one day.

Michael Cassidy, via email

A STORY WORTH TELLING

I’m saddened that the family of the late Bob Carlos Clarke are having difficulty raising funds to make a film in his memory (News, AP 16 March). Before his death, Bob was the proverbial maverick and a true innovator. His gritty black & white pictures were exciting and original, and had his unmistakable ‘dark’ stamp, while his double-exposure and montage techniques were the way to go long before digital made it easy for us. Even using old items washed up on the banks of the River Thames, Bob produced a wonderful set of still lifes – superbly printed images of subject matter most of us would never have thought of. He may not have been a household name like Bailey, but I

What The Duck



think few would argue he was a more than capable rival.

So what a shame that his family are having to resort to cap-in-hand tactics to raise money for such a worthwhile purpose. Aren't there any photographic organisations that could help finance this fitting tribute to such a remarkable photographer? It's said that his family wish to make a film rather than a TV documentary, but surely a documentary would be liable to funding by the TV company producing it? Better that than nothing at all.

It's no secret that Camelot has often handed out Lottery grants to totally bonkers causes – and endured public condemnation for it. So how about just for once it gets behind something worthwhile, like this tribute to one of photography's greats! Camelot regularly funds art projects. Who, if anyone, could claim that Bob Carlos Clarke's unique and exciting photographic archive doesn't count as art? Or that his incredible achievements, yet ultimate tragic death, isn't a story worth telling?

Mick Bidewell, Tyne and Wear

RAW DEAL FOR DEALERS

I would like to respond to James D Brown's rather boorish letter (AP 30 March) on 'progress' and the independent retailer. For those who may be thinking that John Cooper, who wrote the original letter (AP 16 March), was shedding crocodile tears, may I relate my own experiences.

NOW YOU SEE THEM...

Following your article on photographing red squirrels (AP 16 March), I headed up to the recommended Dodd Wood in Cumbria and took this picture (right) ...

Iain Fazackerley, Lancashire

NOW YOU DON'T!

I read your article on red squirrels (AP 16 March) and found it very interesting, but I would like to point out one thing about locations. I live in Hedgesford, near Cannock, and I know of no one who has seen red squirrels in Cannock Chase Country Park in the past 20 years, so if you intend to travel miles to see red squirrels there, be prepared to be disappointed. I would be very upset if I had driven for hours only to find nothing when I arrived here other than lots of people on mountain bikes, children in the play area and dog walkers everywhere.

Please think hard before coming to the Chase to see red squirrels, although there are lots of other things to do plenty of other wild animal photo opportunities if you have the time and passion to seek them out.

Rich Preece, Staffordshire

It's always interesting to get feedback, both good and bad, and to see readers' photographs following one of our

Having become interested in wildlife photography, I had been looking for a suitable lens and finally settled on the Canon EF 300mm f/4L. Like many, I checked Camera Price Buster and found the lens listed on Amazon for around £1,040. With this in mind, I called at my local independent dealer from whom I had purchased my Canon EOS 30D and EOS 5D Mark II cameras in the past.

The dealer's price for the lens was just short of £300 more than internet prices and he would have had to order it in. Hearing my sharp intake of breath, he told me what he would have to pay Canon for the lens. The simple maths dictated that he would make a loss on the deal if he were to get anywhere near the £1,040 I had in mind.

The independent dealer concerned (with whom I have no connection other than being a customer) had always provided good service. Unlike James Brown's assertion, I often enter the shop to find that members of staff patiently providing advice or instruction to customers.

It is with regret that, no, I did not order the lens from the dealer. It may not buy as much as it once did, but £300 is still a lot of money! It can't possibly be right for Canon, Nikon and other manufacturers to treat their independent dealers in this way. Their business, after all, revolves around promoting those very manufacturers' products.

John G Johnston, York



© IAIN FAZACKERLEY

If you go down to the woods today... you might catch a glimpse of a red squirrel

tutorials. We're sorry Mr Preece feels the location information might be misleading. Like all wildlife photography, we can't guarantee you'll see red squirrels in these places. We were just highlighting areas where they are still known to live – *Debbi Allen, deputy editor*

BACK CHAT

AP reader Kevin O'Donnell says it's not what you've got, but how you use it that counts

I SHARE AP Editor Damien Demolder's concern (AP 23 March) that certain brands, of whatever product, tend to dominate the market. And we certainly can't pretend it hasn't been happening for years in photography. The huge popularity of Nikon, Canon and Adobe (the three brands Damien referred to) are perfect examples. So why do they tend to be the most popular choices with consumers, despite being among the most expensive? The quality attainable from Nikon and Canon equipment is renowned as top-notch. Yet so too is that which many other photographers get from less expensive models by other manufacturers. And is Adobe the only image editing software we should consider?

When I played guitar in a jazz/rock band in the 1970s, the ultimate guitar for would-be players was either a Gibson or a Fender. My own choice was a much more affordable make called Shafesbury, which was a copy of Gibson's highly desirable Les Paul model. There were dozens of local bands using Shafesbury guitars purely for economic reasons. But they *did* do a great job. Nowadays, young guitarists can equip themselves with hugely impressive, if not big-name, instruments without facing mind-boggling costs!

The same applies with cameras. A camera-club colleague has a Panasonic Lumix DMC-FZ150 bridge camera. Another has the Leica V-Lux 3, which, prestigious red dot aside, is the same camera. Looking at the work of both photographers, you can't detect any difference in quality. You can, however, appreciate the astonishing difference in price. The V-Lux 3 owner openly admits that the name Leica emblazoned on his camera was the deciding factor in buying it.

Redundancy recently led to my having to sell off my Nikon D200. I switched to the more humble Nikon D3000. Costing just £250 with kit lens, it's a fine little camera and easily fits the bill. This entry-level model would, I believe, satisfy many discerning photographers who might otherwise opt for a more expensive model from the Nikon range.

As for photo-editing software, for several years I have been using an old ArcSoft program that came free with a digital photography book I borrowed from the library. As I tend to opt for creating images in-camera rather than post-processing, I can easily work within the ArcSoft program's limitations. Most reviews of image editing packages tend to conclude with their failing to match up to Adobe products. That said, I was rather heartened that Vincent Oliver (AP 23 March) gave a fairly positive review of the new Serif PhotoPlus X6 software. Brand leaders in all walks of life are in that position for being excellent quality products, but it's a fallacy to believe that rival products – in many cases costing considerably less – are unable to equal, or even occasionally surpass, the capabilities of their more expensive counterparts.



PHOTO INSIGHT

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David Ward revisits his shot of a tree's shadow falling across an abandoned building, and talks about how the best photography is created with a mind open to possibilities

I FOUND this image in a small town in Montana, USA, called Wisdom, population 100. It's in a place called Big Hole Valley, in Central Montana. It's not a ghost town – there are still 100 people living there – but there are quite a lot of empty properties. This particular house, which is right in the middle of town, has been deserted for 20 or 30 years, and it's slowly starting to decay. The surface that you're looking at is cedar shingles that have been painted at some stage – I would guess probably in the 1950s, judging by the colour. The shadow of the tree falling across them is from a young sapling that has just pushed its way out of the ground next to the house. The garden is slowly turning back into forest.

I had been to this house two or three years earlier and had made some quick snaps on a little Panasonic Lumix camera. There was very soft light then, and this particular image just wasn't there. Ironically, I had returned to remake one of the images I'd found before, but the lighting was different so I didn't take that shot. However, I always try to find something in the conditions I am presented with – hence this picture.

There were a couple of things I liked about this image. I loved the graphic nature of it, and I was quite intrigued about the notion of a tree's shadow falling across something that had been made from trees in the first place. In a way, there's a comparison there between life and death. The tree is flourishing, but its shadow is falling across something that is definitely not. It's the shadow of life falling across death. There's an irony in that we would think of something fresh and new as something bright, but here it's the opposite.

The lighting is absolutely key. There would be no image without that strong, direct lighting, as well as the proximity of the tree to the wall, which gives that graphic shape. This picture was shot on large format, so I used swing to make sure the wall was at an angle and that the plane of focus stuck to the wall all the way across. If I'd shot at an equivalent focal length on a fixed, rigid-body camera, then I wouldn't have had it as sharp all over, and I think the crispness is key.

I had to face the fact that I was going to lose some detail in the shadow. I was shooting on Fujichrome Velvia film in very bright conditions, and it doesn't have an enormous range. There's no way to get around that without introducing another

light source, and one way would have been to bounce some flash, or possibly use a reflector, but I didn't want to do that. I liked the fact that it was very high contrast. By exposing for the texture of the lit cedars, I ended up with the shadows being pretty much black.

The image is a tight crop, which is a habit of mine. I have this view that photography is about distillation, certainly when compared with other art forms. It's about removing the unnecessary. I wanted to make it more abstract in order to make it slightly mysterious, and also to remove it from its context. If you show the whole house and the shadow, then it's just an illustration – it doesn't have that intrigue. So, by cropping in, you remove some of those clues and, I hope, see it in a slightly different way.

When composing, I try to ignore the

'The tree is flourishing, but its shadow is falling across something that is definitely not'

rules. I suppose I think of it as solving a four-dimensional puzzle. When you stand in front of a subject, there are a huge number of possibilities about how you might depict that subject within the photographic frame. Lots of those are valid solutions, but the best way to do it is to try the novel solution. I try to keep my mind open so I can see an alternative, because when faced with difficult conditions it's very easy to say, 'There's nothing here, so I'll move on.' When I visit a location, I always try to think, 'Well, I can't make the photograph I had planned to do, but what else is there?' I always try to remain open-minded.

If you travel with the notion that there is a 'correct' way of photographing something, which is the rules-based notion, then you're limiting your possibilities. It would be lovely for me to say that I'm completely receptive to new ideas, but that's not true. I have opinions about what I like and what I don't like, and that will limit me to an extent, but I still try to be as open-minded as I can. It's better to travel without expectations, and I do try to do that as much as possible. **AP**

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

David Ward was talking to Jon Stapley

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FOCUS STACKING



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's Retoucher's Guide

Martin Evening explains how Photoshop can be used to combine shots taken at different focus distances to create images that are sharp throughout

PHOTOSHOP has provided the ability to create focus-stacked images for some time now. While the Photoshop method described here may not compare so well against dedicated software such as Helicon Focus (www.heliconsoft.com), it is still possible to get good-looking results.

When we shoot a photograph, the depth of field is determined by a

number of factors, such as the f-stop used, the focal length of the lens and how close you are focusing with that lens. The perception that a photograph has a wide depth of field is normally achieved by using short-focal-length lenses, such as a wideangle lens, or stopping down the lens aperture. With the focus-stacking technique, you shoot a series

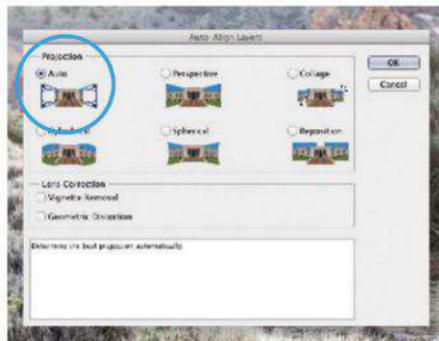
of photographs where you bracket the focusing for each capture and then use computer software to blend the sharpest bits together to construct an image in which, ideally, everything appears sharp. This is particularly useful for landscape photographers.

The success of the depth-of-field blending technique will be down to the care with which you shoot the original photographs. The more pictures you capture, the better. The key here is to adjust the focus in small, gradual steps. The more information you are able to capture at different planes of focus, the more successful the end result can be.





1 I began by going to Adobe Bridge and selecting a group of four photographs that had been shot at different points of focus. I then went to the Tools menu and chose Photoshop>Load Files Into Photoshop Layers. Alternatively, you could open all the photos in Photoshop Layers... and choose File>Scripts>Load Files into Stack...



2 All four selected photos now appear as a multi-layered image in Photoshop. With all the layers selected, I went to the Edit menu, chose 'Auto-Align Layers...' and selected the Auto projection option.



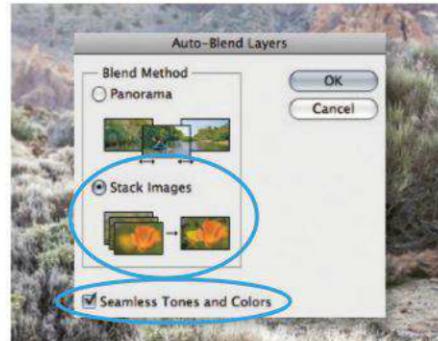
3 The layers have now been aligned as shown here, where each layer is focused on a point within the scene. This currently shows the closest focus image. All the layers remain selected and it is important to keep these selected for the blending step later.



4 As you can see, when viewed close-up, the detail in the church in the distance appears really out of focus on this selected layer.



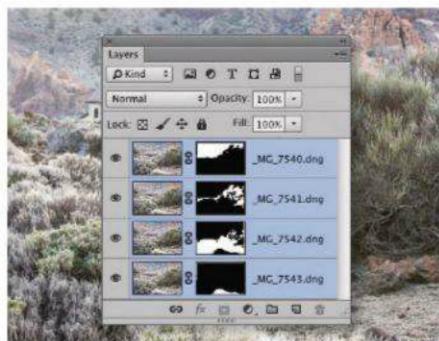
5 Here you can see a close-up view of the same image layer, but zoomed in on the bottom section where the tops of the grass in the foreground are in sharp focus.



6 The next step is to merge the layered photos together, which I did by going to the Edit menu again and this time selected 'Auto-Blend layers...' I then selected 'Stack Images' and made sure the 'Seamless Tones and Colors' option was checked. To get the best results, it is important to carry out the Auto-Align step before you apply the Auto-Blend.



7 You can see the pixel blending of the individual layers in the image and how layer masks have been added to each based on a calculation made of where the sharpest detail was on each layer. At this stage, the photograph should start to appear sharp all over.



8 Looking at the layer stack, you can see how the individual image layers have each been masked as a result of the Auto-Blend process. What happened here was that Photoshop was able to analyse each of the layers and isolate the sharpest points on each.



9 The ultimate proof comes when checking the whole of the image close up. In this screen shot you can see how all the elements now appear to be in sharp focus.



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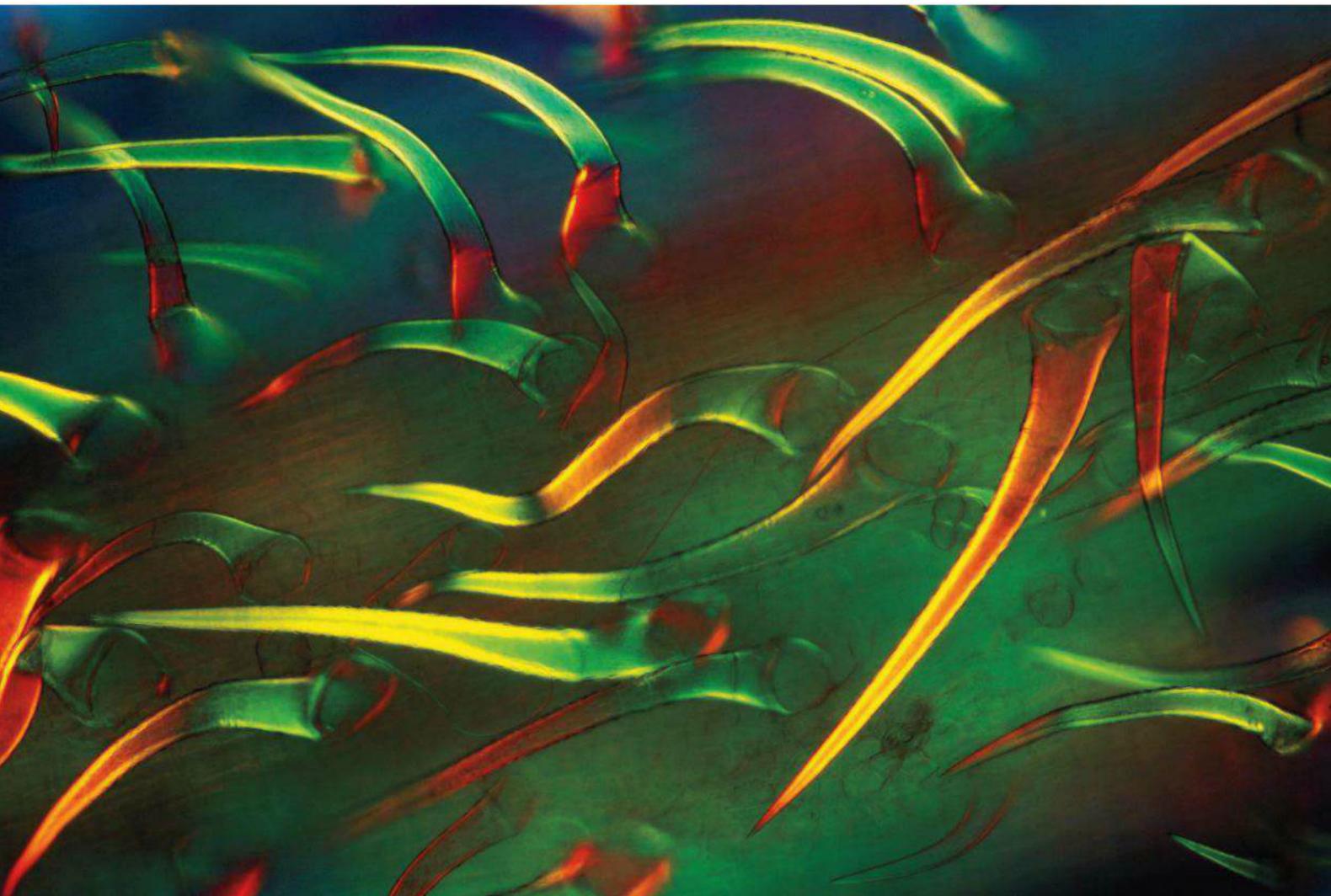
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Small world

Polish photographer **Marek Mis** takes us on a journey through the rich world of microphotography and shows **Jon Severs** how it's done

ALTHOUGH microphotography is often considered the art of taking a closer, more detailed look at life, the level of closeness and detail that Marek Mis achieves is probably beyond that artistic definition. In fact, it strays, as he himself acknowledges, into science. Mis uses a piece of equipment most other photographers do not – a microscope.

'This area of photography can be quite tricky to perfect,' Mis explains. 'Apart from the need to understand your camera, you also have to have a good understanding of a microscope and to know how it operates.'

Put simply, microphotography is the practice of using a microscope as your lens and whatever organism or material you place on the microscope slide as your subject. It requires a drive to witness the unseen minuteness of the world that formerly only a scientist would take the time to appreciate, and where arguably only a scientist can see the potential for beauty. Fortunately for Mis, he has a degree in biology.

'I'd say that of all the subjects I shoot, my favourites are algae and microcrystals,' says Mis. 'Microcrystals always surprise – you never know what you will find on the slide

Mis's extreme close-up image of nettle floss

because there are so many shapes, patterns and colours.'

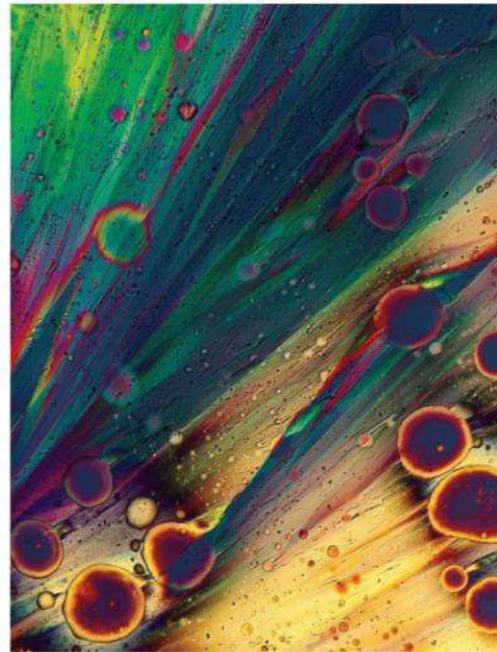
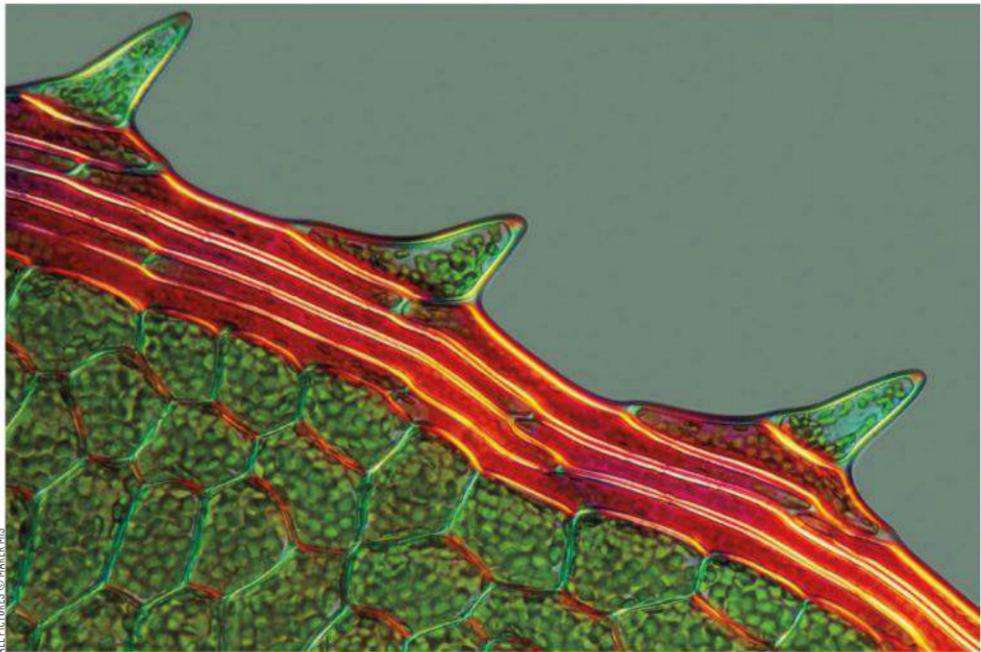
EARLY BEGINNINGS

Mis became interested in both science and photography at a very early age.

'I got my first camera, a Russian Smena 8M, when I was 12 years old from my father,' says Mis. 'I was a great lover of nature, so it quickly became my favourite pastime to capture the flowers and insects around me. At this time I also came across a book called *Microbe Hunters* by Paul de Kruif, which details the lives and discoveries of some scientists who identified themselves as microworld explorers. I wanted to copy them, so I built my own microscopes and it became a great passion.'

The twin pursuits of science and photography continued to get equal billing as Mis got older. The two finally collided in 1980 when a desire 'to do something original and different in photography', led to him making his first microphotographic images on his Smena 8M. His first attempts were rudimentary.

'The first microphotographs I took were of a frog's red blood cells,' says Mis. 'I ruined the camera by forcefully removing its lens, and as the images'



were taken on black & white film they lacked sharpness and contrast.

A second attempt using an SLR – a Praktica – yielded slightly better results, but Mis felt they were still too low contrast. While he was undeniably fascinated by this world that he had stumbled upon, due to the difficulties involved Mis gave up trying.

In the years that followed, Mis became a successful conventional nature photographer, operating in his native Poland and around the world (he currently lives in the north-eastern Polish city of Suwałki). Yet microphtography remained an unfulfilled passion, and in 2008 he got the opportunity to give it another try.

'I bought an Olympus E-300 and the digital era provided new possibilities for photographing through the microscope,' says Mis. 'No costs for film, different white balance settings and unlimited post-processing possibilities with the computer were all invaluable to me.'

His first attempt found him using a tripod to hover the camera above the microscope

eyepiece. Although the results were undeniably promising, the process was time-consuming and uncomfortable. He searched the internet for other techniques and came across the website of Charles Krebs (www.krebsmicro.com), who advocated attaching the microscope lens to the camera body. It needed a heavy-duty copystand – essentially, a sophisticated tripod – and bellows to give a flexible, dark extension between the camera body and the lens.

It also meant a change of camera to a Pentax K10D to fit the Pentax bellows he already owned. Yet buying the right kit did not mean he instantly became adept at microphtography.

'Despite reading a lot of specialist texts and listening to advice from experienced people, I, of course, made mistakes,' admits Mis. 'For example, in the beginning I had some trouble fitting the kit properly, and then there were the camera vibrations and difficulties with exposure settings. There's a lot of trial and error, but that's part of the fun.'

Above left: The edge of a hepatic leaf

Above right: Acatar and sodium citrate

ACHIEVING SUCCESS

Now, five years later, Mis is one of the world's leading practitioners of the art of microphtography. His success begins with his subject matter, but it's his adventurous spirit that pays dividends.

'I try almost everything in terms of subject matter,' he explains. 'I take samples of the water from various places, such as rivers, lakes and small ponds with their tiny inhabitants, as well as thin cross-sections of various plants – longitudinal and transverse ones. I also use plant epidermis [the outermost layer of cells in a plant]. In addition, I take microcrystals from various substances, including pharmaceuticals, food colourings, beverages – anything, really!'

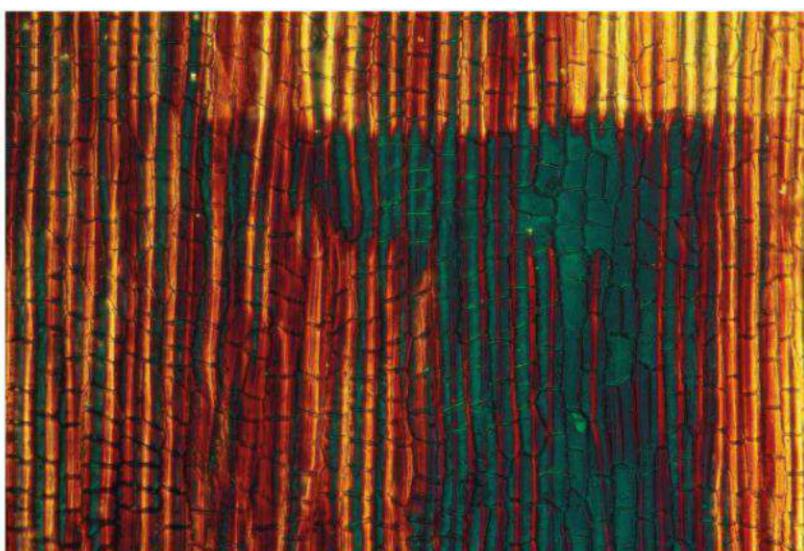
With the subject chosen, he then sets up his shot. This is where it gets complicated, says Mis. First, you need a microscope – Mis uses a Carl Zeiss Jena microscope with trinocular head. Then you need a frame to hold the kit. Mis built his own wooden frame for his microscope to sit in, which also holds the camera gear in place. He removes the camera lens and attaches the bellows in its place. The bellows is then attached at the other end to the microscope eyepiece via a phototube.

'Thanks to the bellows, you can set your camera at exactly the height you want,' says Mis. 'For me, the optimal distance from the microscope without producing vignetting is around 12cm.'

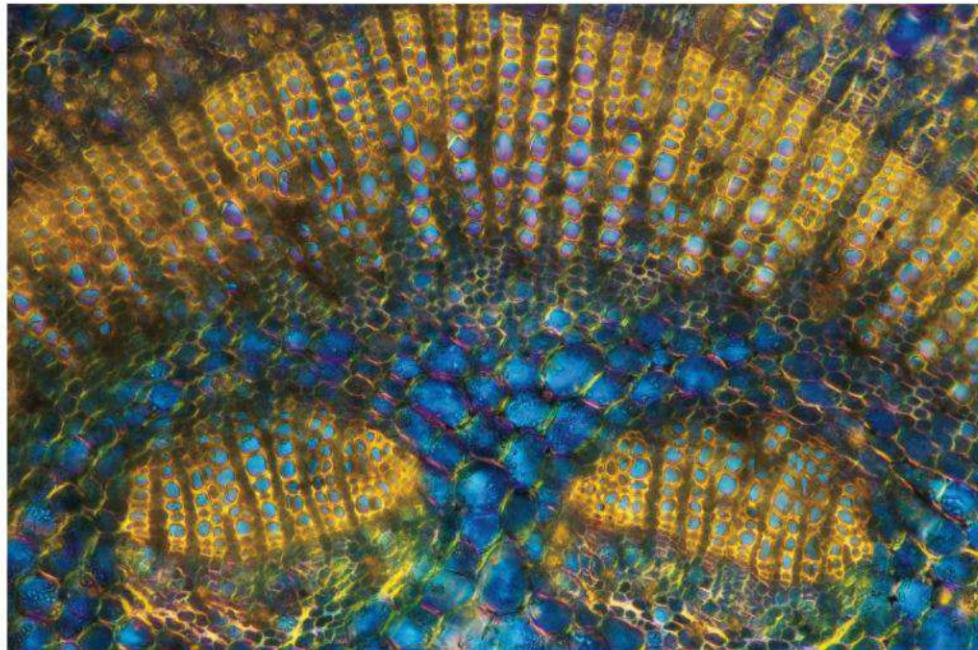
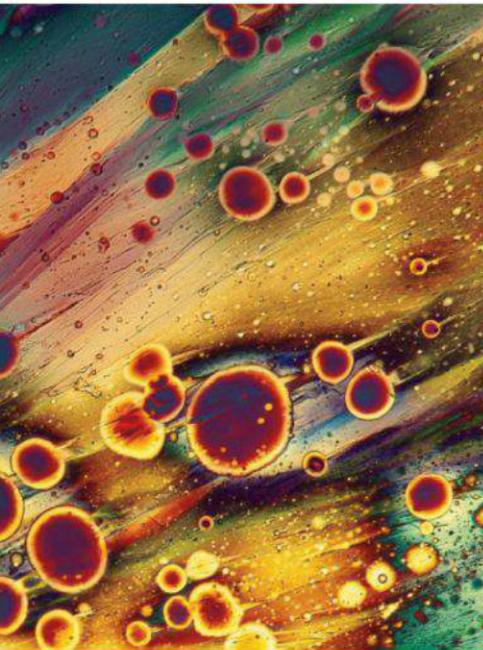
Mis explains that the middle of the camera sensor should sit at the middle of the microscope's field of view. He adds that the sensor needs to be exactly parallel to the microscope's slide. Because of vibration, he says you will also need an electronic shutter or cable release.

Once you have this set-up securely locked into your holding tripod, you are ready to look at lighting.

Mis says that he uses a mix of microscope lighting techniques for his images. These



Left: *Impatiens glandulifera* Royle



include 'bright field', where the content is lit from below and all light hits the viewing lens; 'dark field', where only the light from the sample reaches the lens, with the rest of the image remaining dark; and 'polarised light', which interacts with samples differently, depending on how you rotate them, so you can achieve different colours.

Mis says there are countless other techniques you can adopt with the microscope's lighting system. Again, it is a question of trial and error to see which works best. He stresses, though, that it is important to adjust the white balance for the lighting method and type chosen.

In terms of focusing, this is done by looking through the viewfinder and adjusting the microscope's knobs to the point where you believe the image is sharpest.

'Many microscopic structures are very tiny and with a low contrast,' says Mis. 'This

means that sometimes it is necessary to repeat the shoot with adjusted sharpness once you view the image.'

As for exposure, Mis uses as low an ISO as possible. 'It should go without saying that the higher the sensitivity, the more noise is produced,' he explains. 'However, using a low ISO is not always possible because if you have got any moving objects you have to use the higher sensitivity to shoot the objects sharp and not blurred. In this instance, I increase the voltage of the microscope lamp to illuminate the sample with stronger light.'

With the technical bit over, composition now comes into play, and photography, not science, really takes over. For Mis, composition is all about showcasing the beauty of the microworld.

'I love looking for and finding subjects that resemble landscapes,' he says. 'I like the moments when people look at my microphotographs and are astonished by

Above: Cross-section of a stem

what they are actually seeing. They often cannot believe that the image is formed by pharmaceuticals or other chemicals. Sometimes I use everyday substances that are found in the kitchen. I also look for purely graphic and abstract compositions.'

Mis stresses that the minimum amount of post-processing goes into his images. Apart from adjustments for sharpness and contrast, and some removal of dust or debris, his images are as they were on the microscope slide.

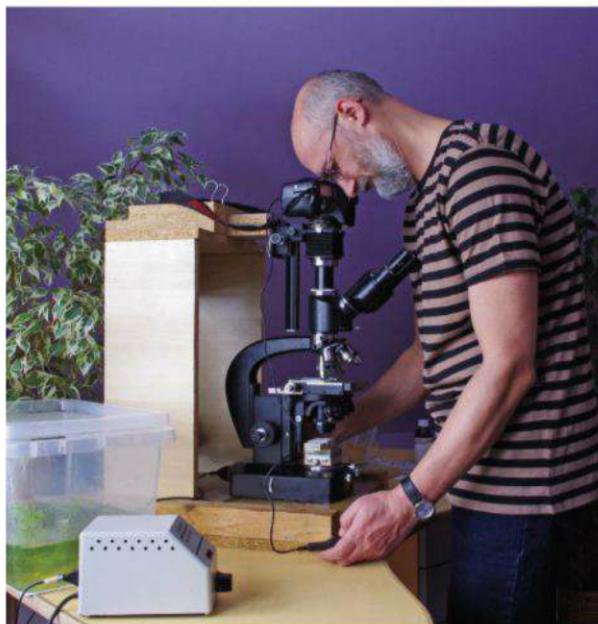
EMBRACING THE MICROSCOPIC

This approach to microphotography certainly seems to be working for Mis. He has had several individual exhibitions and his images are held by a number of photo agencies, including the Biology Image Library. He also sells images to individuals.

Unlike some photographers, Mis is keen for more competition in his chosen field. He wants to inspire others to embrace the beauty of the microworlds he has enjoyed since he was 12 years old, and he says the difficulty of the technique pays dividends for those who are willing to give it a try.

'The kind of microphotography that I create can be very difficult, but it can lead to unlimited and quite different possibilities for photographers. In fact, it opens up whole new worlds. However, while I may be using a complicated homemade set-up that is something I've built up over years of work, anyone can easily get hold of an affordable microscope and achieve results with their own camera.'

'Why not go online and take a look at the results many people are achieving with just the most basic of equipment. I think it's awe-inspiring.' **AP**



To see more of Marek Mis's work, visit his website at www.mismicrophoto.com

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AF-S 18-300mm f/3.5-5.6G VR DX.....	£675.00
AF-S 55-200mm f/4.5-6G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

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24mm f/2.8D AF.....	£369.00
28mm f/2.8D AF.....	£245.00
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50mm f/1.4D AF.....	£235.00

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135mm f/2D AF-DC.....	£1,025.00
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AF-S 35mm f/1.4G.....	£1,299.00
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AF-S 85mm f/1.4G.....	£1,189.00
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IN PRIZES TO BE WON

Round 3 of this year's Amateur Photographer of the Year competition, sponsored by Panasonic, is **The Animal Kingdom** (wildlife and pets). The animal world is a popular subject for photographers, and with good reason. Flick through any book of wildlife photography and you'll see how truly diverse nature can be. The animal world offers us countless textures, colours, shapes and modes of behaviour. All these things can be turned into photographic

gold. But you may not even need to venture out into the wild. Even your own beloved pet can make a great subject. Turn to page 31 for some advice and ideas on what to look out for.

We have thousands of pounds' worth of fantastic camera equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2013**. The

**ANIMAL
KINGDOM**



© BRUCE JONES

closing date for round 3 is **26 April 2013**. First prize is a Panasonic Lumix DMC-G5 plus Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Lumix G Vario 100-300mm f/4-5.6 Mega OIS lenses worth a total of £1,451.98. Second prize is a Panasonic Lumix DMC-FZ62 worth £373.99. Third prize is a Panasonic Lumix DMC-LZ20 worth £170.99. That's a fantastic prize package worth £1,996.96! The top 30 photographs will be published in our 25 May issue, while the scores from the top 50 images will be posted on our website.

For information about how to enter, follow the link

at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us via email. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Also include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy13

Round three

The Animal Kingdom

What makes wildlife such an appealing subject for photographers? Perhaps the answer lies in the stunning diversity that the natural world has to offer us. The animal world is such a rich source of fascination that many of us cannot help but be seduced by it. Take a look back through some of our *Photo Insight* columns with Jim Brandenburg and you'll soon see how nature can inspire an almost childlike sense of wonder. Yet despite its popularity, wildlife photography contains many pitfalls. It can be too easy to imagine that a strong subject is going to be enough to wow the APOY judges. Wildlife photography functions in the same way as all genres. It follows the rules of composition, light, exposure and framing. When producing a wildlife shot, think about how to arrange the image. Where will you place the subject within the frame? How will you utilise the surrounding environment? Will the subject stay in one place for more than a few seconds? Are there any ethical implications? Wildlife photography is not always easy, but it is undoubtedly one of the most rewarding experiences a photographer can have. Wildlife photography exists to educate and entertain. And that makes it pretty important.

1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G5, plus Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Lumix G Vario 100-300mm f/4-5.6 Mega OIS lenses worth a total of £1,451.98. The G5 is a compact system camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. Alongside its 1.44-million-dot EVF is an impressive 3in, 920,000-dot articulated touchscreen. Being able to shift the screen is great for viewing from a number of angles, and the touch functionality is useful for controlling the shutter, spot AF and metering. Other features include 6fps high-speed continuous shooting and eye sensor under the EVF that can activate AF. The Lumix G Vario 100-300mm f/4-5.6 Mega OIS incorporates Panasonic's Mega OIS (Optical Image Stabilizer), which aids shooting in low-light conditions without a tripod by suppressing the blur caused by camera shake. The lens uses multi-coated elements that reduce ghosting and flare, helping to deliver a high optical performance.



PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Portraits in Artificial Light	Portraits using artificial light	2 Feb	28 Feb	30 Mar
Life in Motion	Long exposures/frozen action	2 Mar	29 Mar	27 Apr
The Animal Kingdom	Pets and wildlife	6 Apr	26 Apr	25 May
Interior Architecture	Inside man-made structures	4 May	31 May	29 Jun
Floral Still Life	Flower and plant portraits	1 Jun	28 Jun	27 Jul
People at Work	A single frame to tell a story	6 Jul	26 Jul	31 Aug
Black & White World	Monochrome landscapes	3 Aug	30 Aug	28 Sep
Under the Weather	Autumn and winter weather	7 Sep	27 Sep	26 Oct
Going Abstract	Textures, shapes and colours	5 Oct	25 Oct	30 Nov
Wideangle World	Wideangle/pan stitch	2 Nov	29 Nov	21-28 Dec

2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-FZ62 worth £373.99. This high-spec bridge camera has a 16.1-million-pixel, high-sensitivity MOS sensor and 24x optical zoom that covers a range of 25-600mm (35mm equivalent). Using the camera's Intelligent Zoom function, this can be increased to 48x. The FZ62 also features 10fps burst shooting in full resolution (maximum of three images), full HD video capture in both AVCHD and MP4 formats, a 3in, 460,000-dot LCD and 450 shots per charge.



3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LZ20 worth £170.99. The LZ20 bridge camera features a powerful 25mm ultra-wideangle 21x optical zoom that covers a range of 25-525mm (35mm equivalent). The Optical Image Stabilizer aids shooting in low-light conditions, while macro shots can also be captured handheld with less blurring. The LZ20 features a 3in, 460,000-dot LCD plus iA (Intelligent Auto) mode for easy operation.



LUMIX G Get involved with the **Panasonic** community by visiting the Lumix Lifestyle website at www.lumixgexperience.panasonic.co.uk

Here are some tips and suggestions to help you get started

Why not try...

FOCUS AND BACKGROUND

There are many golden rules of photography and the genre of wildlife is no different. The most obvious rule is to ensure that the eyes of the subject are in focus. The eyes are the first thing a viewer will notice about a photograph. Looking at the eyes is the first stage of interaction with other people and that extends to our encounters with wildlife. If the eyes are blurred or lost within the picture, you will lose a vital component of your image. Also, bear in mind that throwing the background out of focus can give your image a more three-dimensional feel. While this may not always apply, it can be a good way to make your subject pop out of the image and ensure the viewer's focus is held on the subject.



© PAM SHERIDAN



© RAYMOND TAMBURAN

STAYING ETHICAL

The issue of ethics is a subject that comes up time and again when dealing with wildlife photography. On one level ethics deal with the issue of honesty. Taking a photograph of an animal in a zoo and then claiming that it is in the wild is likely to get you into hot water. Shooting a subject in a controlled environment can often mean that the

behaviour and environment you're showing in the picture are not representative of that subject's natural lifestyle. However, that's not to say that pictures taken in zoos are not acceptable – it's just that this must be made clear. Also note that using flash can cause some animals distress and, in some cases, harm. Use your judgement.

USING THE LAND

Something that we often cover in AP – largely in our regular *Photo Insight* column with wildlife photographer Jim Brandenburg – is the fact that wildlife imagery can be so much more than just a picture of an animal. Bear in mind that animals, humans included, are just one small part of a much larger picture – the landscape. At the risk of sounding trite, the world is indeed a stage and it would be a good idea to think of your subjects as characters moving within a carefully framed and composed set. Including some environment provides a context for your wildlife subjects. It can tell us so much about their behaviour and day-to-day life.



© PAMELA PENTLINSKI

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APoY 2013 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

The Animal Kingdom, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE FRIDAY 26 APRIL 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms

First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) Please return my entry. I enclose an SAE OR: I do not need my entry returned (tick one to confirm). This entry has not previously been published in a national UK photography magazine (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to hear from us** IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to be contacted** If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

RULES 1. Entrants may submit only one photograph per month, as an SRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photo, and/or as a winner or runner-up of the APoY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC, Panasonic UK and their family members may not enter the competition. Entries are judged by IPC staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APoY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APoY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature whatsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

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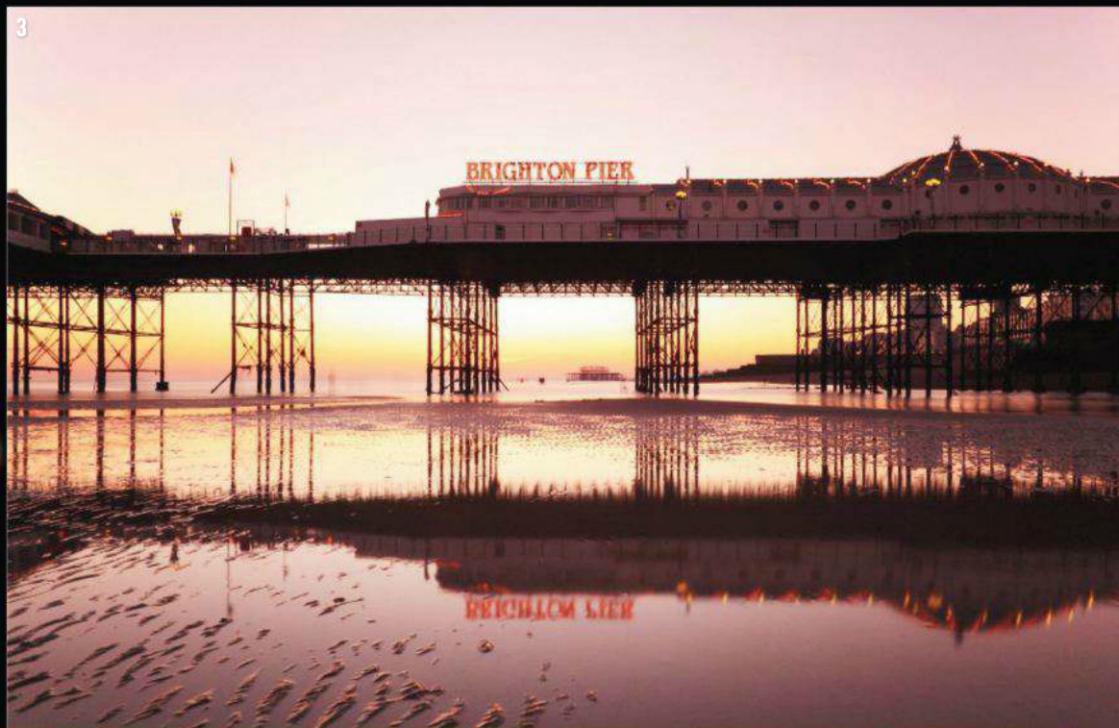
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How to submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Gerard Charnley
East Sussex

Gerard became interested in photography about seven years ago. 'I bought a Canon EOS 350D and stuck it straight into manual mode, forcing myself to learn both the science and the art of photography,' he says. 'And I've never looked back.' Gerard first started taking long exposures after connecting with some other photographers on Google+, and he is currently converting his garage into a studio. To see more of Gerard's work, visit his website at [www.gerardcharnley.co.uk](http://gerardcharnley.co.uk).

No Longer Loved

1 Brighton's ruined West Pier makes a great subject for this ghostly long exposure
Canon EOS 5D Mark II, 24-105mm, 210secs at f/16, ISO 160, tripod, b&w ND110 filter, remote timer



Brighton Palace Pier

2 The unconventional framing creates a strikingly different image of a popular subject
Canon EOS 5D Mark II, 24-105mm, 180secs at f/16, ISO 100, tripod, b&w ND110 filter, remote timer

Ghosts Under The Pier

3 Gerard waited weeks for the perfect weather conditions to make this superb image
Canon EOS 5D Mark II, 24-105mm, 88secs at f/16, ISO 500, tripod, b&w ND110 filter, remote timer

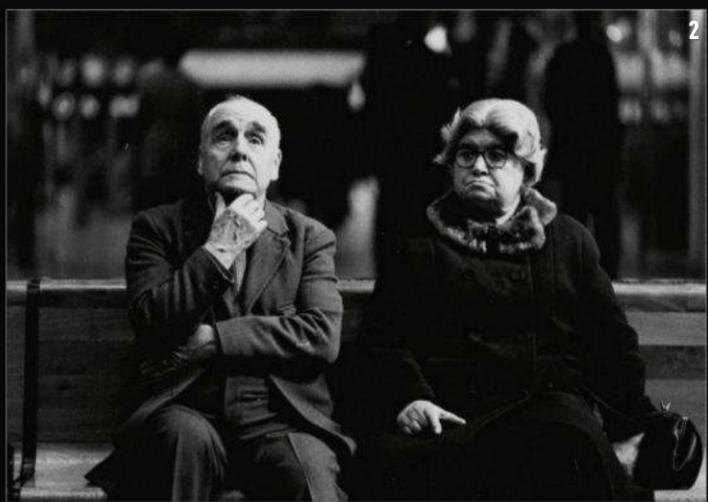
Brighton Beach

4 Another long exposure captures the unusual shape made by the lapping waves
Canon EOS 5D Mark II, 24-105mm, 136secs at f/16, ISO 50, tripod, b&w ND110 filter, remote timer

Peterborough Station
1 Chris chose the perfect angle of view to accentuate the humour of this image, which he did well to spot
Canon AE-1

Queensgate
2 Thirty years after Chris took this shot, the Queensgate Shopping Centre, where it was taken, asked him to do an exhibition
Canon AE-1

Busy chatting
3 The real test for a street photographer is the ability to capture little moments, and Chris achieves that perfectly
Canon AE-1



Chris Porsz Peterborough

Chris was featured in our *Reader Spotlight* pages last August, and has returned to provide a trip back in time with some excellent street photography from the late 1980s. Still photographing to this day, Chris dedicates hours each week to pounding the pavements for great street photographs, and he loves seeing how people respond. 'I never cease to be amazed by the totally unexpected and spontaneous reactions to me and my camera,' he says. To see more images from Chris, visit his website at www.chrisporsz.com and look out for his self-published book titled *New England*, available from his site.

Shoppers' stop
4 This is a very crowded shot, but Chris has handled the multiple elements well and created a pleasing image with humour to it
Canon AE-1

Beside the seaside
5 This is a lovely image with lots of little details – note the reversal of how black and white are arranged in the couple's outfits
Canon AE-1

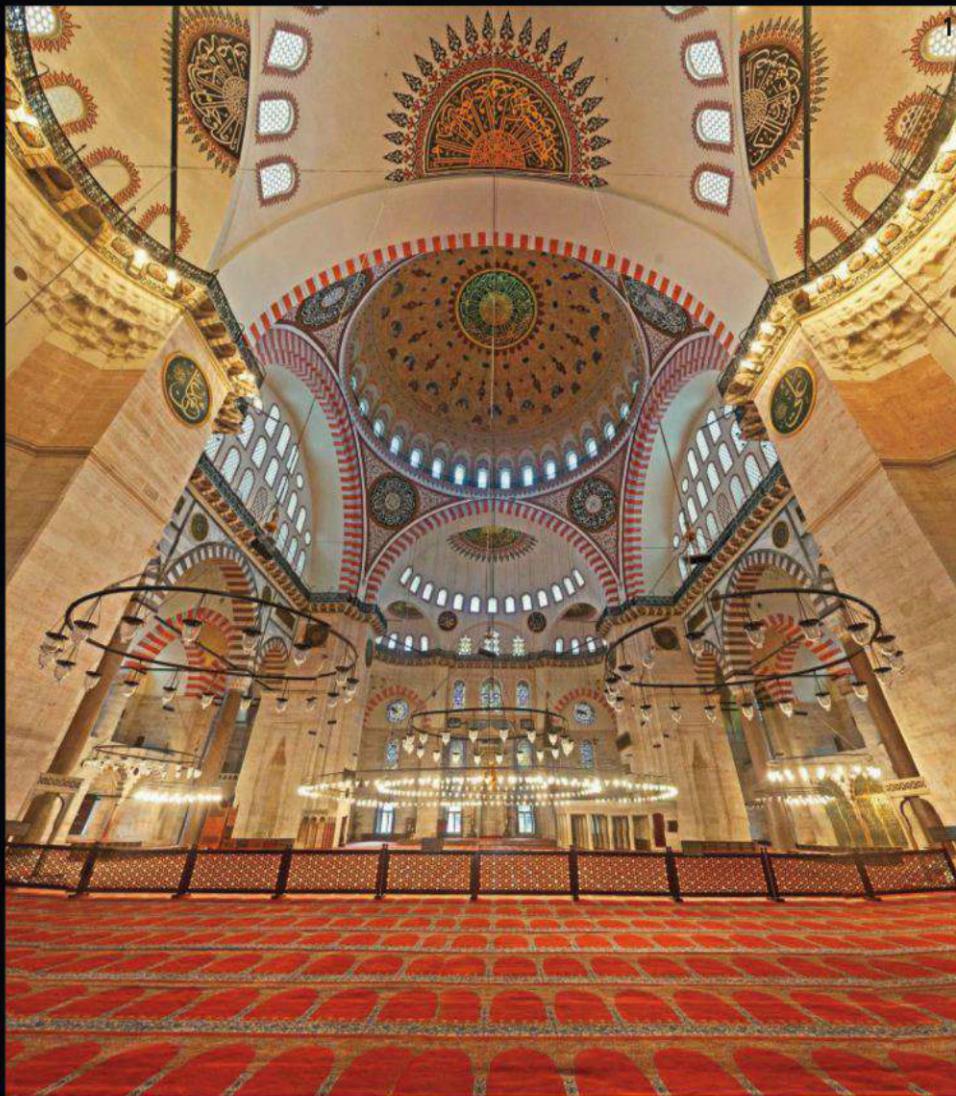




4



Street photography doesn't often make our Editor's Choice picture of the week, but this shot proves how the subjects, timing, framing and a bit of luck have all come together to create that perfect photograph – *Debbi Allen, deputy editor*



Rasid Tugral Turkey

Rasid is interested in astronomy, and his photography stemmed from his desire to capture the beautiful things he sees in the night sky. When his head isn't in the stars, Rasid likes to photograph the beautiful mosques of Istanbul, the results of which can be seen here. He likes the perfectionism allowed by digital photography: 'Take-delete-take-delete until you can get the best!' he says.

Süleymaniye

1 Rasid wanted to capture the dome of this huge mosque in this stitched image
Canon EOS 450D, 18-55mm, 1/25sec, 1/30sec and 1/40sec at f/3.5, ISO 1600

Rüstem Pasha

2 The lines converging at the dome of this mosque in Istanbul add a fascinating dimension to this rich, ornate image
Canon EOS 450D, 18-55mm, 1/60sec at f/3.5, ISO 800

Sultan Ahmet Mosque

3 The light is key to this gorgeous shot, giving it a warm colour tone that accentuates the venerable nature of the building in Istanbul
Canon EOS 450D, 18-55mm, 1/1000sec at f/3.5, ISO 100



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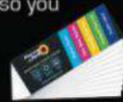
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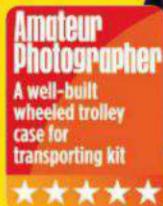
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Robert Doisneau (1912-1994)

Robert Doisneau's playful and sometimes touching photographs create a positive and poetic view of everyday life in Paris, writes **David Clark**

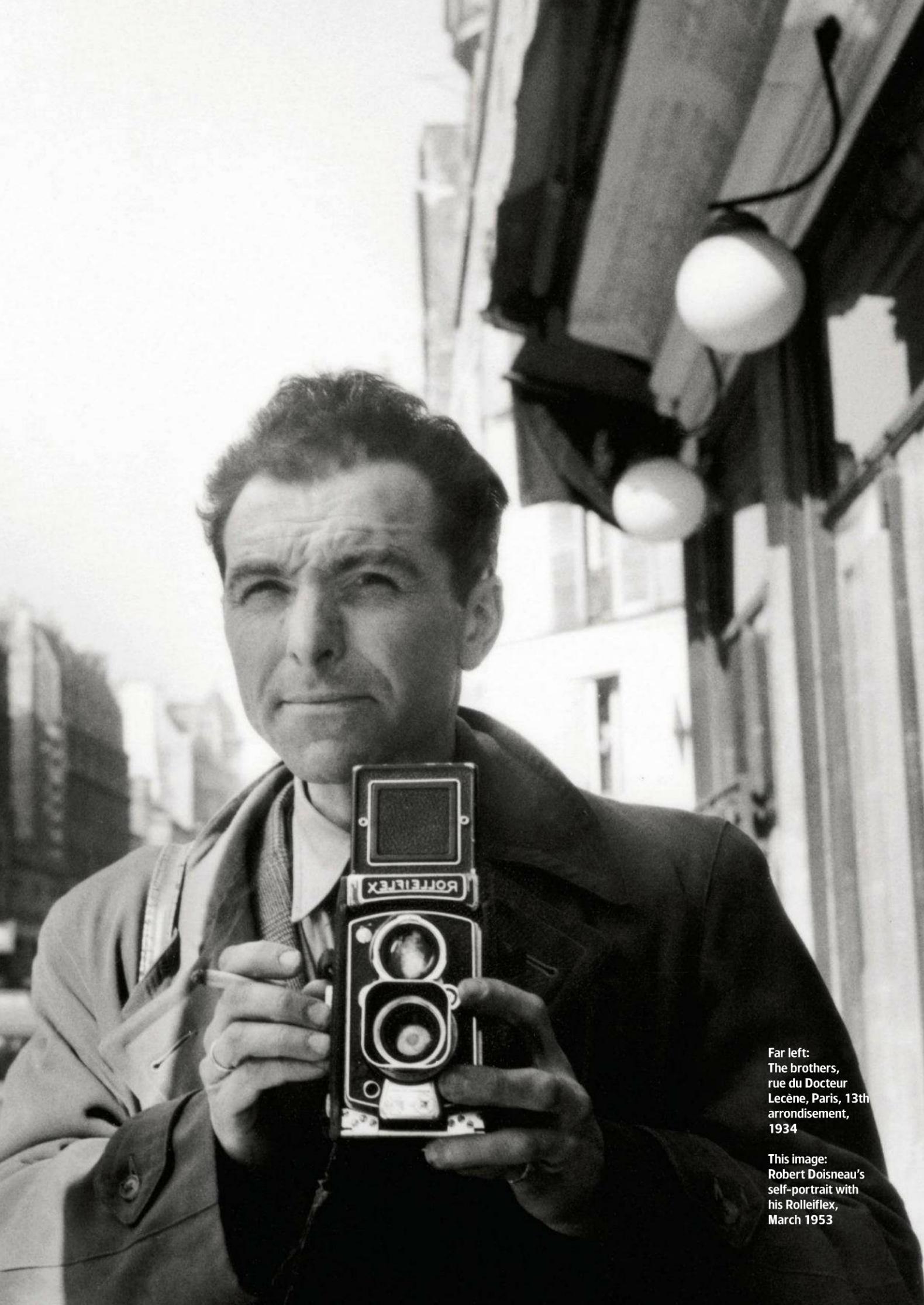
ROBERT Doisneau is the quintessential photographer of Paris life in the mid-20th century. His photographs capture the people of the city in all their rich variety, from schoolchildren and street entertainers to factory workers, miners and the homeless.

His pictures can be humorous, charming or thoughtful, but all show his innate sense of timing and composition. Doisneau, however, was aware that they only gave a partial view of the real world. 'I don't photograph life as it is, but life as I would like it to be,' he wrote in 1986.

He elaborated further in a later interview with fellow photographer Frank Horvat: 'We

[photographers] never show things as they "really" are,' he said. 'The world I was trying to present was one where I would feel good, where people would be friendly, where I could find the tenderness I longed for. My photos were like a proof that such a world could exist.'

This hankering for a perfect, generous-spirited world perhaps had its roots in Doisneau's early life experiences. His father, who worked as a plumber, was killed while serving for the French army during the First World War when Doisneau was just four years old. His mother died three years later and he was brought up



Far left:
The brothers,
rue du Docteur
Lecène, Paris, 13th
arrondissement,
1934

This image:
Robert Doisneau's
self-portrait with
his Rolleiflex,
March 1953

'The world I was trying to present was one where I'd feel good, where I could find the tenderness I longed for'

by an aunt who he described as 'unloving'.

Doisneau came from a family of artisans and craftsmen, and at the age of 13 he began studying lithography at the École Estienne in Paris. He left with diplomas in lithography and engraving in 1929. However, he had already become fascinated by photography, and in 1931, after briefly working as a draughtsman, he went to work as an assistant to advertising photographer André Vigneau.

In his spare time, Doisneau frequently went out to photograph people on the streets of Paris with either his Leica or Rolleiflex. He overcame his natural shyness and began by photographing children, then later adults. One of his most successful pictures from this early period shows two brothers walking on their hands (shown on page 38). He later recalled that he saw them further down the street and knew that they would want to show off their skills to another pair of brothers. 'Actually it was rather easy to get this picture,' he said. 'All I needed was patience.'

In 1934, Doisneau began work as an industrial photographer at the Renault car factory. He stayed for five years, although he didn't like the job. 'I used to dream a lot of my time away,' he later said. He was eventually sacked for persistent lateness and began working as a freelance photojournalist for the Rapho photo agency, travelling widely around France and shooting his first professional street pictures.

This job suited his skills and interests perfectly, but it was brought to a sudden end after just three months when the Second World War broke out. He was initially drafted into the French army, but during the subsequent German occupation he became an active member of the Resistance. He used his skills as an engraver to forge identification papers and passports.

Doisneau used his camera to document life in occupied Paris and, after six years of wartime, the joy of the city being liberated in 1944. He then returned to work in advertising and to freelance for magazines, including *Life*. Later he worked as a fashion and reportage photographer for *Vogue* from 1948–1952. However, he felt uncomfortable with shooting high-society events and pictures of models, preferring to photograph the real lives of ordinary people.

He published his first book of photographs, *The Suburbs of Paris*, in 1949, and several more Paris-based books followed. In these, while Doisneau was recording daily life in the working-class



© ROBERT DOISNEAU/GAMMA-LIAISON/GETTY IMAGES

'The Learning Process'. Children at school, Paris, 1956

BOOKS AND WEBSITES

Books: *Robert Doisneau: Paris* (published in paperback by Flammarion) contains more than 600 of his photographs. A more concise introduction to his work is available in *Robert Doisneau 1912–1994* by Jean-Claude Gautrand (published by Taschen).

Websites: The official Doisneau website (French text) is www.robert-doisneau.com. It includes a broad range of his images collected under dozens of thematic headings. The transcript of Horvat's interview with Doisneau can be found in the 'Entre Vues' section of www.horvatland.com.

communities he loved, there is also a feeling that he was consciously recording a way of life that was fast disappearing.

In 1950, while working on a story on Paris as 'the city of romance' for *Life* magazine, Doisneau took what became his most famous picture, 'The Kiss at City Hall'. It showed a couple passionately kissing in the street. The picture went on to become a bestseller in the 1980s, with more than half a million posters and almost as many postcards being sold.

By the early 1960s, Doisneau's pictures of everyday Paris life were out of fashion and the picture-based magazines he supplied were in decline. He worked as an advertising and commercial photographer, and shot his often playful portraits of famous people, such as Picasso, actor Buster Keaton and film director Jacques Tati.

Doisneau's later years were clouded by the long-term illness of his wife and the post-war changes to his beloved city. He was further dismayed when, in the early 1990s, several couples came forward to claim that they were the people in the 'Kiss' picture and demanded a share of the royalties.

The ensuing court case found in Doisneau's favour, but during the legal battle he admitted that the photograph was staged. This revelation showed that his pictures were not all pure reportage resulting from patience and skill, but that at least some were a mixture of the accidental and the arranged.

A shy and unassuming man, Doisneau spent his final years living quietly in Montrouge, a suburb of Paris. By the 1990s, the city which he knew as a young man had largely gone, and with it went his inspiration.

'People almost seem out of place in this [altered] landscape,' he lamented in his book *Paris*. 'Before the war, there were nooks and crannies everywhere. Now people are trying to eliminate shadows, straighten streets... clutter has been outlawed. But a little disorder is a good thing. That's where poetry lurks.' AP

Biography

1912

Born on 14 April in Gentilly, Val-de-Marne in the southern suburbs of Paris

1929

Graduates from at the École Estienne, a craft school in Paris, with diplomas in lithography and engraving

1931

Becomes an assistant to the modernist photographer André Vigneau

1934–39

Works as an industrial photographer at the Renault car factory

1939

Hired as a freelancer for the Rapho photo agency

1939

Called up for national service in the French Army and subsequently joins the French Resistance

1946

Returns to Rapho as a freelance photographer

1948–52

Works as a reportage and fashion photographer for *Vogue*

1984

Appointed a *Chevalier* (Knight) of the Legion of Honour

1993

Undergoes triple heart bypass surgery

1994

Dies on 1 April from acute pancreatitis, aged 81

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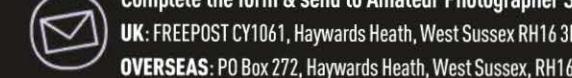
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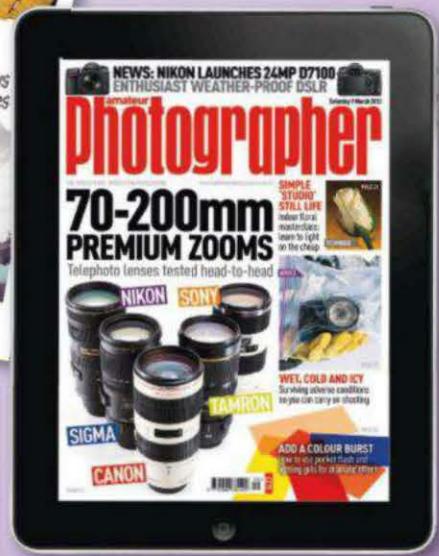
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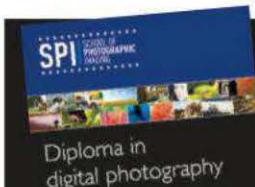
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Style of the century

Eccentric but influential, **Norman Parkinson** took fashion out of the studio to create natural-looking images combining grace and style. With 2013 marking the centenary of his birth, **David Clark** looks at his life and work

'I LIKE to make people look as good as they'd like to look,' said Norman Parkinson, 'and, with luck, a shade better.' His main aim in his 50-year career in fashion and portraiture, stated here with characteristic modesty, was to create photographs that were flattering but which also had energy and vitality.

This year marks the centenary of Parkinson's birth, and the anniversary has brought about a revival of interest in the work of this flamboyant and influential

photographer. Three major exhibitions will be running simultaneously at galleries in London and Bath, and a BBC documentary on his life will be broadcast at the end of April (see page 49).

Parkinson was a unique character in the fashion world. Known as 'Parks' to his friends, he was 6ft 5in tall, had a cultivated public-school accent and a charming manner. He had a clipped, upturned moustache and habitually wore one of his 'lucky' Kashmiri bridal hats when working.

Actress Maggie Smith poses in her dressing room, 1970s

John Langley, who has curated the exhibition of Parkinson's work currently showing at the National Theatre in London, says it helped him in his career to develop this eccentric persona. 'Parkinson clearly wanted to be noticed and to project this essence of Englishness and meticulousness,' he says.

'What's pretty clear is that for the most part he was immensely popular and genuine, and he didn't have the snobbishness that you might expect with that kind of Englishness. He was well liked by his models and the range of people who worked with him.'

Apart from his larger-than-life personality, Parkinson's work made him an important figure in the development of British fashion photography. It

NEW YORK, NEW YORK (1959)

NORMAN Parkinson's photograph of a smiling couple running with bags in hand and the New York skyline behind them has become one of his most famous images. It seems to encapsulate the city's spirit of optimism and excitement. However, the shot is not all it seems and arranging it called for a little of Parkinson's ingenuity.

He had been commissioned to shoot a travel image for *Go*, a travel magazine, and wanted to use people who were not models and who had a natural look. Ironically, for such an apparently all-American picture, he chose to feature two English people he knew who lived in New York.

One was Robin Miller, an Old Etonian and ex-Grenadier Guard who had moved to the city after the Second World War and went on to co-write the hit musical *Dames at Sea*. The other was Pippa Diggle, a medical secretary who lived next door to Parkinson's Manhattan apartment.

FAKED A CAR BREAKDOWN

Parkinson drove the couple to Franklin D Roosevelt East River Drive, near the Brooklyn Bridge, which had a great view of the New York skyline. However, there was no path for pedestrians on that section of road, so Parkinson faked a car breakdown and put up the bonnet. Then he crouched down behind it and got them to run along the road towards him, shouting, 'Run, dears. Run!'

After shooting very few frames, which included this one classic image (below), they got back in the car and sped off. It was taken in Diggle's lunch hour and she returned to work in the afternoon.

'It's one of those images which you take as read,' says John Langley, the National Theatre's Parkinson exhibition curator. 'You don't stop to wonder why these middle-class people are running along the road and waving their suitcases about. It's a wonderful photograph, but it's perhaps greater than its constituent parts.'

Robin Miller died in 2010, aged 82. Pippa Diggle, 79, now lives in London.

Right: David Bowie, 1977





Exhibitions Norman Parkinson



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 had the style and elegance of his predecessor Cecil Beaton, but also the dynamism, informality and freedom that were a trademark of the 1960s generation of fashion photographers.

EARLY LIFE AND CAREER

Parkinson was born in Putney, southwest London, on 21 April 1913, the son of a barrister, and named Ronald William Parkinson Smith. He was sent to a prep school in Eastbourne, East Sussex, before moving on to the exclusive Westminster School in central London. He wasn't naturally academic, but was popular and showed promise in art.

In one of his school reports his headmaster wrote, 'This is one of the worst reports I have ever seen, but I can't help liking the fellow.' He left school in 1931 and was apprenticed to Speaight & Son, which he called a 'wonderfully antique' portrait studio in London's Bond Street. It specialised in pictures of upper-class debutantes.

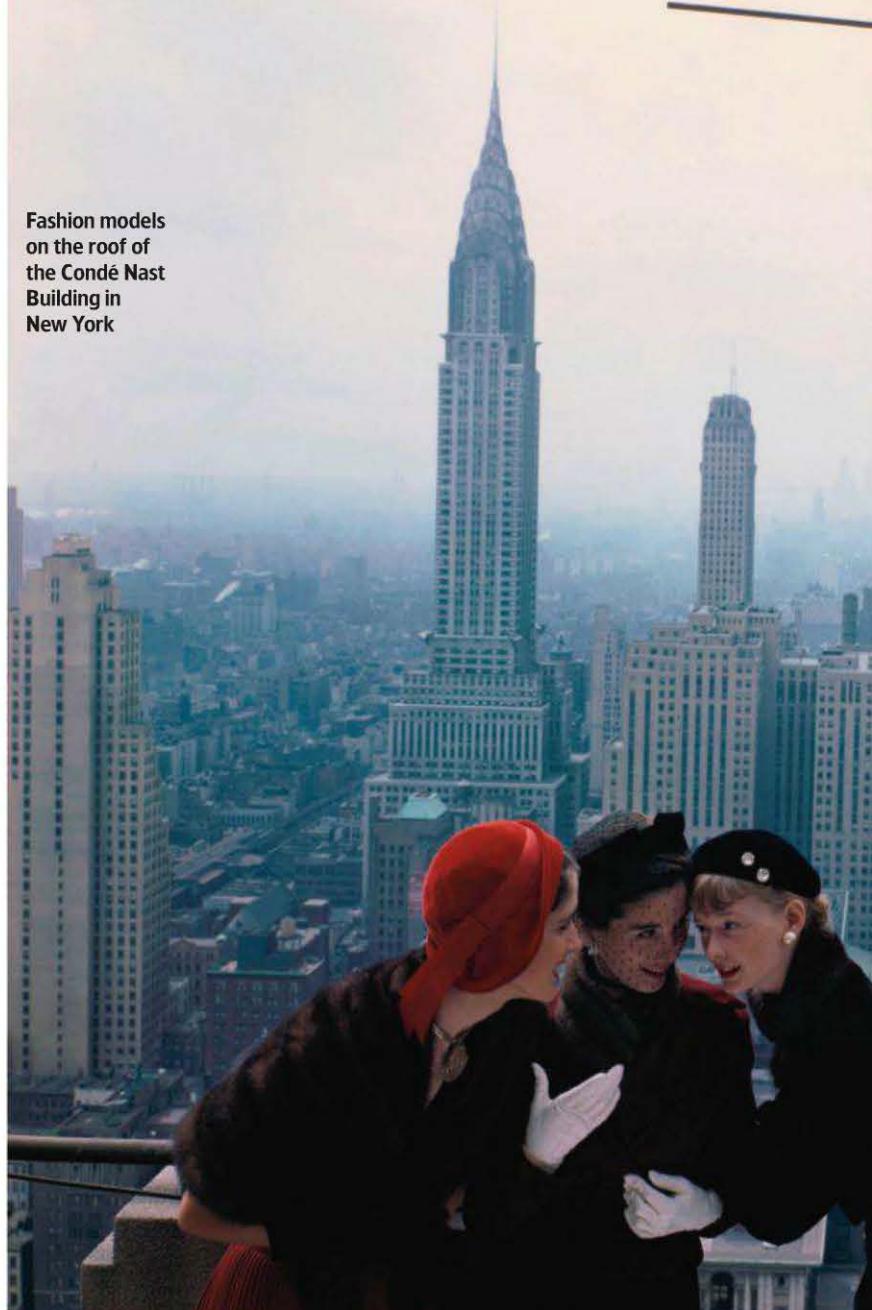
He stayed there for two years and learned the basic skills of the craft before being fired for 'misuse of equipment'. The following year he set up his own studio in Dover Street in London's West End, aiming to make money from shooting portraits of aristocratic young women. However, it wasn't a reliable source of income as the girls rarely paid their bills.

Instead, a new avenue of income opened up. His work was seen by the editor of the English *Harper's Bazaar* and he began doing monthly fashion assignments for the magazine, as well as portraits and reportage for *Bystander*.

Above: Candid fashion shot for *Life*, 1963

Below: Fan dress, *Harper's Bazaar*, 1938

Fashion models on the roof of the Condé Nast Building in New York



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Parkinson admired the carefully crafted fashion work of photographers such as Adolph de Meyer and George Hoyningen-Huene, but wanted to do something different. These photographers, as Parkinson said on *Desert Island Discs* in 1978, 'took very scent-laden studio or apartment pictures of girls with heavy furniture'. However, their stiff formality wasn't to Parkinson's taste. 'As soon as I got hold of girls, I thought that they didn't really need their knees bolted together,' he said. 'I thought that they were people who should be taken outside, and should run and jump and behave in the way I thought they always did behave.'

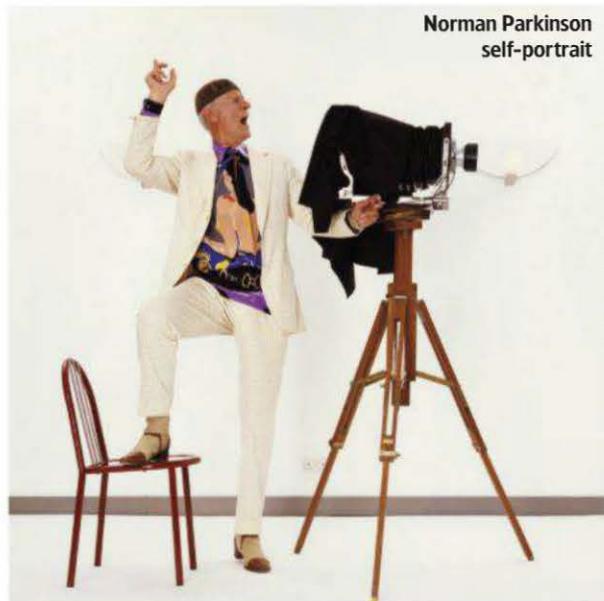
This idea that fashion could be taken out of the studio and onto the street had been introduced by Martin Munkácsi in the late 1920s, but now Parkinson developed the idea in his own way. He took models to various outdoor locations and photographed them in natural poses, often involved in some form of activity.

In 1947, Parkinson married his third wife, model and actress Wenda Rogerson (his two previous marriages had ended in divorce). Two years later, after working for *British Vogue*, Parkinson and his





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Norman Parkinson
self-portrait

© CORBIS/NORMAN PARKINSON LTD/COURTESY NORMAN PARKINSON ARCHIVE

CENTENARY EVENTS

Exhibitions

LIFEWORK: NORMAN PARKINSON'S CENTURY OF STYLE

Lyttelton Exhibition Foyer, National Theatre, Upper Ground, South Bank, London SE1 9PX, until 12 May. Open Mon-Sat 9.30am-11pm, Sun noon-6pm. Tel: 0207 452 3400. Website: www.nationaltheatre.org.uk. Admission free. Sponsored by Corbis, the event includes 87 prints from throughout Parkinson's career.

NORMAN PARKINSON, A CENTENARY CELEBRATION

Showing at Chris Beetles Fine Photographs, 3-5 Swallow Street, London W1B 4DE, from 9 April-4 May. Open Mon-Sat 10am-5.30pm. Tel: 0207 434 4319. Website: www.chrisbeetlesfinephotographs.com. Admission free. The exhibition focuses on Parkinson's work from the 1940s-1960s.

MOUVEMENTS DE FEMMES: NORMAN PARKINSON BY ROLAND MOURET

On show at The Octagon, Milsom Place, Bath BA1 1DN, from 13 April-12 May. Open Tues-Sun 10am-5.30pm. Tel: 0844 847 5256. Website: www.bathinfashion.co.uk. Admission free. An exhibition of Parkinson's most famous images and some lesser-known work, curated by French fashion designer Roland Mouret.

Television

A BBC TV Arena documentary on Norman Parkinson, featuring archive footage and interviews with Parkinson's models, including Jerry Hall and Celia Hammond, will be broadcast in late April (date to be confirmed).

family moved to New York to work on its American counterpart.

His informal shots of models on Manhattan streets had an energy that made them stand out from the studio shots of his contemporaries. This, for Parkinson, was the way forward. 'Any photographer who surrounds himself with a studio is doomed,' he later remarked.

LATER YEARS

By the 1950s, Parkinson was established as one of the major fashion and portrait photographers of the period and was frequently on assignment in exotic locations. In 1963, he moved to the Caribbean island of Tobago, where he built his dream house. He later set up a co-operative pig farm on surrounding land and created the Parkinson sausage business, a brand that is still sold today.

In 1969, he was invited to be the official photographer at Prince Charles's Investiture as the Prince of Wales. It was the beginning of a long association with the royal family that led to numerous royal portraits, including the Queen Mother's 80th birthday 'Blue Trinity' portrait. In it, the Queen Mother, the Queen and Princess Margaret

are shown wearing glossy blue silk gowns, and its similarity to an album-cover shot led to it being dubbed 'The Windsor Sisters'.

Despite competition from the new generation of fashion photographers spearheaded by Bailey, Donovan and Duffy (who he referred to as 'The Black Trinity'), Parkinson continued to work regularly, shooting fashion and portraits for magazines such as *Vogue*, *Queen* and *Life* as well as commercial work.

The secret of his continuing success was that he was able to adapt his photographic work to suit the ever-changing fashion styles, and to produce fresh and inventive portraits of new generations of celebrities. His high-profile subjects in later years included Elton John, David Bowie and Jerry Hall. He was made a CBE in 1981.

Parkinson died in 1990 aged 76, as the result of a brain haemorrhage while on assignment in Singapore. He was buried in accordance with his wishes in a plot of private land near his house on Tobago. In his 1978 *Desert Island Discs* interview he had explained why he chose this particular location, saying 'I never wanted to be buried with people I hadn't been introduced to.' AP

AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Think Tank Photo Glass Limo £155

www.snapperstuff.com

THINK Tank Photo's Glass Limo is a long backpack designed for transporting long lenses or large amounts of kit. The bag's interior is 22.1cm wide, 21.1cm deep and 48.2cm high, which is large enough to fit either a 600mm f/4 lens or a 500mm f/4 lens with a professional-level DSLR attached. The adjustable dividers inside also make it possible to transport smaller kit securely. The straps are well padded with a breathable mesh, and even when fully loaded I found the bag comfortable to wear. A clip-secured, removable waist belt also adds some extra security, and the YKK zips on the main pocket are designed not to open accidentally.

The Limo has two exterior pockets to hold tripods or monopods, with additional straps to secure them in place. This is a good extra feature, and it works well with small to medium-sized tripods, but I wouldn't recommend using it to carry a tripod longer than 50cm when collapsed.

If you're planning to travel with telephoto lenses or lots of kit, the Glass Limo is a superior choice for protection, security and comfort. The bag's exterior dimensions (22.9x23.4x50.8cm) should make it acceptable as hand luggage, although I would advise checking this with your airline before taking it on your travels. **Jon Stapley**



Amateur Photographer

A comfortable, durable backpack to suit a broad range of needs



Vanguard GH-300T pistol-grip ball head Around £160

www.vanguardworld.co.uk

THE VANGUARD

GH-300T pistol-grip ball head has a similar design to the GH-100 head (reviewed in AP 30 October 2010), but adds a key new feature. The new head has a built-in remote shutter release, which makes it great for wildlife and sports as a lens can be easily panned while shooting. The correct cable for one's camera is essential, and there are five available covering most Canon, Nikon, Sony, Pentax and Samsung cameras. A dial on the rear grip locks or releases the head, which can be moved in the lock position by depressing the grip handle. The lock is firm and secure – so much so, that it can impede smooth panning.

The head can be bought as a kit with the carbon-fibre Pro 283CGH tripod legs for around £500. They extend to 178.4cm, weigh about 3kg and adjust to 25°, 50° and 80°. The feet can have spikes, rubber pads or snow shoes. All in all, this is a versatile companion for a demanding shoot. **Jon Stapley**

Amateur Photographer

A heavy-duty and versatile tripod and head, good for action photography and panoramas



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D7100

We test Nikon's new flagship, DX-format DSLR, the 24.1-million-pixel D7100, with no optical low-pass filter and a weather-sealed body.

AP 13 April

Pentax MX-1

Pentax joins the retro-cool revolution with its newest high-end compact camera. We find out if it's as good as it looks.

AP 13 April

Samsung NX300

Find out how Samsung's latest NX-system camera, with new 20.3-million-pixel, APS-C-sized CMOS sensor, performs.

AP 27 April

Nikon Coolpix A

We test Nikon's brand-new DX-format compact camera with 16.2-million-pixel APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens.

AP 4 May

Fujifilm X20

Retro charm and a new 12-million-pixel X-Trans sensor could make Fujifilm's X20 one of the best compact cameras of 2013.

AP 18 May



Fujifilm X100S

In 2011, the **Fujifilm X100** took the world by storm, offering the style of a **Leica M** but at a more affordable price. We test its successor, the **X100S**, with upgraded 16.3-million-pixel sensor



Tim Coleman

Deputy technical editor

TO SAY that the design of the Fujifilm X100 caused a stir among enthusiast photographers is a bit of an understatement. An online poll put to *Amateur Photographer* readers suggested that almost half of those who took part were prepared to buy an X100, even before the camera had been tested and therefore before they knew what the picture quality was like. The camera commands the same kind of interest as the Leica red dot, and has been followed by a number of popular digital cameras with

similar retro appeal, including Fuji's own extensive X series and models such as the Olympus OM-D E-M5. Thankfully, as the successor to the X100, the X100S carries virtually the same stylish exterior, but with numerous improvements that address some of the handling issues we discovered when we tested the X100 in AP 23 April 2011.

Those who bought the X100 on looks alone will have been pleased with its performance – our test of the camera confirmed its impressive picture quality. The X100S now features an upgraded sensor, which is the same 16.3-million-pixel, X-Trans model as that found in Fuji's X-Pro1 and X-E1. Not only can we expect improved handling, then, but better images too.

A key aspect of the X100S is that it uses a fixed focal length lens – the same 23mm

AT A GLANCE

- 16.3-million-pixel, APS-C-sized, X-Trans CMOS II sensor
- Fujinon 23mm (35mm equivalent on full-frame) f/2 lens
- ISO 100-25,600
- Hybrid viewfinder
- Full HD 1920x1080 capture at 60fps
- On-sensor phase-detection AF
- 0.5secs start-up time
- Street price around £1,099

(35mm equivalent on full frame) f/2 optic as its predecessor, so there is no option for zooming in and out. This focal length is associated with street photography, but is also suitable for reportage, landscapes and environmental portraits. There is also a WCL-X100 wide conversion lens, which shortens the equivalent focal length to 28mm. This is the lens used during this test.

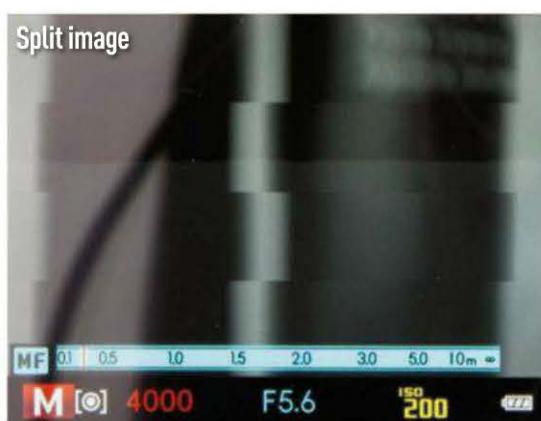
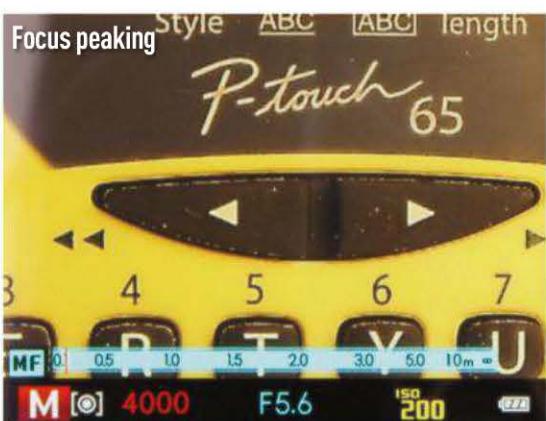
FEATURES

With much the same body and lens as the earlier X100, one could be forgiven for wondering just what the X100S has to offer. Fuji tells us that there are more than 70 improvements to the X100S over the X100, in several important areas. It appears we have already seen many of these in the company's X-E1, which was released at the end of last year, but some are unique to the X100S.

As mentioned, the new camera's imaging sensor is the same 16.3-million-pixel, X-Trans unit as that found in Fuji's X-Pro1 and X-E1 compact system cameras. The sensor's colour filter array has a random pattern (unlike the common uniform pattern of the Bayer array), which reduces the risk of moiré and means an anti-aliasing filter over the sensor is no longer required. This, in turn, should mean that images are sharper.

 During the launch of the X100S, Fuji showed a graph with data claiming that the camera resolves as much detail as a 24-million-pixel, full-frame camera. Certainly, the X-Pro1 and X-E1 resolved more detail in our tests than we would have expected from a 16-million-pixel camera – the images were very sharp. We can therefore expect a clear improvement in the images of the X100S over those from the 12.3-million-pixel X100. Furthermore, raw-format images are now recorded in 14-bit, rather than 12-bit in the X100, which provides approximately 4x the range of tones.

Another improvement to the X100S's sensor is the introduction of on-sensor phase-detection autofocus. In the central 40% of the frame, 142,000 pixels (which are interpolated by surrounding pixels) are used both for the final image and for phase-detection AF. Also known as hybrid AF, the camera automatically switches between phase and contrast detection. Phase-detection AF requires just a single motor movement to locate the focus area, while contrast-detection AF can be



Above: The X100S may well have a fixed 35mm focal length, but the wide conversion lens transforms the focal length to 28mm. There is virtually no impact on image quality, so the conversion lens is in effect a second lens

FEATURES IN USE MANUAL-FOCUS ASSISTS

NOT ONLY does the Fuji X100S feature an improved focus ring for manual focusing, but it also offers three manual-focus assist modes, two of which are new. Standard mode simply activates focus magnification in live view, which can be viewed on the LCD screen or via the EVF. Focus peaking is new, although we have seen it before in cameras such as the Sony Alpha 77. Again, it works via live view, adding a high-contrast black line around subject edges that are in focus. There is a low and a high setting, designed for differing degrees of precision focusing. I would like to see different colour outlines

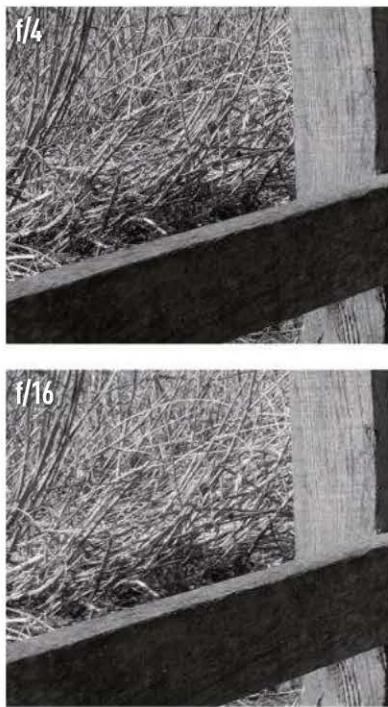
other than black for focus peaking, such as red, because the black outline can be difficult to view clearly.

Most intriguing is the new digital split-image focus-assist function. I have been hoping for many years to see split-image focusing, inspired by a conventional rangefinder camera, to make its way into a digital model. It is possible in the X100S due to the inclusion of phase-detection pixels on the sensor. The central 40% of the frame that is covered by the phase-detection pixels is displayed in live view (on screen or via the EVF) in black & white, and then split into left and

right images. Turn the manual-focus ring and the central portion of the live-view image is magnified, from which it is easier to view and line up the two images to achieve accurate focus.

This does not have quite the same feel as when using the 'traditional' method via the optical display, but nevertheless this assist function is useful. The manual-focus assist that works best depends on the scene being captured, but the X100S offers virtually the most comprehensive handling for manual focusing we've seen in a digital compact camera.





Detail when shooting at f/16 is sharp. However, there is still a noticeable difference in the same scene when shot at f/4, where detail is crisper

slower as it may need to hunt back and forth for the focus point. The use of hybrid AF has quickened the AF speed to a claimed 0.08secs, compared to 0.22secs in the X100. There have also been key improvements to the way in which manual-focusing operates (see the *Build and handling* section for more on this).

Like the X-E1, the X100S uses Fuji's latest EXR Processor II, and the overall response of the camera is quicker than before (again, see *Build and handling* for more details). Given that data is processed at a faster rate, the shooting modes benefit directly. For example, the continuous high-speed burst of 6fps lasts for more than 30 frames, depending on the memory card in use. Other shooting modes include motion panorama, a two-frame multiple exposure, eight different advanced filters and a number of bracketing modes for

ISO, exposure, dynamic range and 'film simulation' (colour mode).

New to the X100S is Fuji's Lens Modulation Optimiser (LMO). This is hardware built into the processor that, through digital processing, calculates diffraction and aberration of the lens to minimise both of these distortions in JPEG images. Being less prone to diffraction should allow the use of slower apertures – f/16, for example – with minimal impact on image sharpness (see *Noise, resolution and sensitivity*). This is good news for those who want the greatest depth of field possible without compromising on image sharpness. Fuji informs AP that this hardware could be introduced to a processor of an interchangeable lens camera, too. The new processor further benefits the camera by giving a cleaner signal, elevating the signal-to-noise ratio by 1EV and resulting in a 30% improvement in noise reduction.

9/10

BUILD AND HANDLING

The bodies of the Fuji X100 and X100S are the same size, weight and form, with the same button positioning. The X100S looks great, and is well made, with a solid metal top-plate and dials. 'Made in Japan' is etched onto the rear and bottom of the camera. The textured leather exterior both looks and smells the part. As on the X100, there is no pronounced handgrip or thumb grip for a firm hold, but the X100S is large enough and light enough that this doesn't matter.

It is the 'S' on the frontplate that differentiates the X100S from its predecessor. There are also a few minor changes to the functions of some of the buttons: the raw button of the X100 is now a quick menu button, as on Fuji's CSCs; while the drive-mode button has switched places with the AF button and is now on the

left of the rear screen, rather than on the control wheel. AF-S and AF-C have also swapped places on the focus switch, with AF-S now at the bottom to make it easier to flick the switch to this setting from MF as AF-S is more commonly used than AF-C. These are all minor changes.

A function button remains, and can hold up to one exposure control at a time. By default, it is set to ISO. Handily, auto ISO can be limited to particular sensitivities, set to a default ISO, and a minimum shutter speed is permitted up to 1/125sec. Therefore, for general use, auto ISO can be relied upon.

The fixed 23mm lens is just like a pancake lens, and therefore adds very little depth to the camera. The whole unit can just about fit in a trouser pocket. The aperture ring of the lens rotates in full aperture stops, with suitable resistance. A 28mm (equivalent) wideangle converter is available, and removing the front lens ring exposes the thread onto which it screws. There is an on/off option in the menu when using the converter, in order to view and compose the scene correctly.

Manual focusing is around twice as fast as that on the X100, with the X100S requiring half the number of turns of its focus ring to go from its close-focus distance to infinity. This has been achieved by doubling the encoder pitch of the electronic focus ring of the X100 and is a welcome improvement.

Given that this camera is likely to be popular with street and reportage photographers, a quick start-up time and response are vital to its effectiveness. Thanks largely to the new processor, start-up time has been halved to 0.5secs, which is the same as the X-E1. Shutter lag is measured at 0.01secs, and there is a shooting interval time of around 0.5secs, again halved from the X100. With the X100S and X100



 side by side, the difference in speed is clear, and not an improvement to gloss over.

9/10

WHITE BALANCE AND COLOUR

The colour rendition of Fuji's X-series cameras is one of their strengths. Hardly a tweak is needed for JPEG files from the X100S, as they are generally spot on. In bright daylight, the standard colour mode produces punchy and realistic colours. Using the vivid colour setting in such conditions produces overly saturated colours. Likewise, AWB retains the warm tone of evening sunlight – I could see little difference between this white balance setting and the sunny preset.

There are many colour modes, including a full set of filters in the black & white mode. Each colour mode is named after Fuji's various film stock, such as Provia and Astia, and aims to replicate the effect. Colour bracketing in JPEG-only capture can record up to three colour modes (film stock) simultaneously, although raw images can be converted post-capture using any of the colour modes and white balance settings. However, I found little need to shoot in anything other than the standard colour mode and then make my changes in-camera.

9/10

METERING

Like the X100, the Fuji X100S offers a basic spot, centreweighted and evaluative metering set-up. TTL evaluative metering utilises 256 areas and is, overall, accurate. An exposure-compensation dial is next to where the thumb rests, on the top-plate. However, despite an improvement to the torque of the same dial as that on the X100, it can still be knocked so check before shooting – it is not unusual to take a series of images before realising that the setting has shifted. When shooting raw, it is possible to push/pull the processing post-capture, from +3EV to -1EV.

7/10

NOISE, RESOLUTION AND SENSITIVITY

Featuring the same 16.3-million-pixel sensor as the X-Pro1 and X-E1, it is no surprise that the Fuji X100S is just as capable of reproducing fine image detail. I cannot help but be impressed by just how crisp this detail is, whether it is hair in a portrait, blades of grass in a landscape or the textures of brickwork in a street scene.

For this test I have processed raw files using Silkypix, converted the images to TIFF files and then edited them, along with the JPEG files, in Lightroom.

Our resolution charts indicate that the X100S can resolve up to the 32 marker when shooting in raw format and using an optimum aperture such as f/4 or f/5.6, which is close to what



Facts & figures



RRP

£1,099

Sensor

16.3-million-effective-pixel X-Trans CMOS II

Output size

4896 x 3264 pixels

Lens

23mm f/2-16 (35mm equivalent)

File format

JPEG, RAF (raw), JPEG+ raw, MOV

Compression

2-stage JPEG

Colour space

Adobe RGB, sRGB

Shutter type

Mechanical leaf shutter

Shutter speeds

30-1/4000sec, plus bulb (max 60mins)

ISO

200-6400 (100-25,600 expanded)

Exposure modes

Program, aperture priority, shutter priority, manual

Metering system

256-zone TTL, multi, spot, average

Exposure comp

±2EV in 1/3EV steps

White balance

Auto, 7 presets, custom, manual, WB shift

Drive mode

6fps continuous high, 3fps continuous low

LCD

2.8in, 460,000-dot LCD

Viewfinder type

Hybrid optical/electronic viewfinder

Field of view

90% optical/100% electronic

Dioptr adjustment

-2 to +1 dioptre

Focusing modes

Single, continuous, manual

AF points

49-point system (contrast detection AF), 142,000 phase-detection AF pixels

Dof preview

No (via EVF)

Built-in flash

Yes

Video

1080p HD, 60/30fps, MOV (H.264)

External mic

Yes

Memory card

SD, SDHC, SDXC

Power

Rechargeable NP-95 Li-Ion

Connectivity

USB 2.0, HDMI, microphone input with MIC/ST1 adapter

Weight

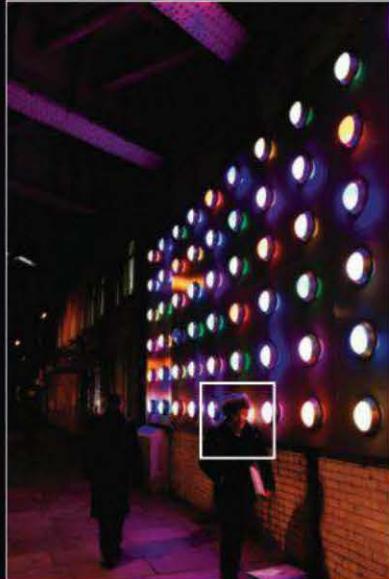
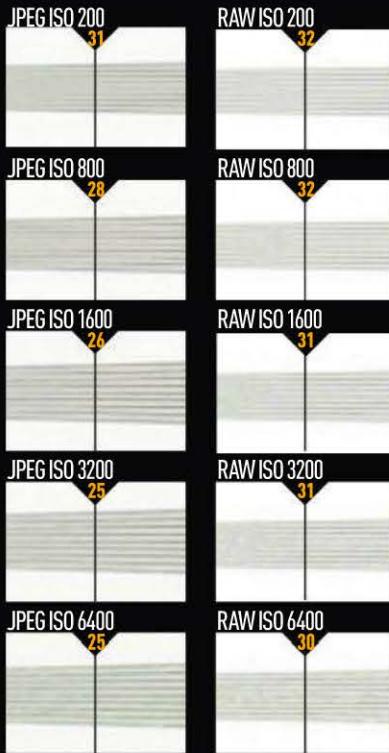
445g (including battery and card)

Dimensions

126.5 x 74.9 x 53.9mm

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the 23mm lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Above: This JPEG image has been shot at ISO 3200, where detail is still quite crisp because luminance noise is well controlled



Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF.
Tel: 01234 572 000. Website: www.fujifilm.co.uk

FOCAL POINTS

Eye sensor

When selected, the eye-sensor view mode automatically switches between the rear LCD and viewfinder displays when it detects that the camera is held to the face.

Top dials

Controls on the top-plate include dials for shutter speed and exposure compensation, as well as a function button and shutter button with on/off switch. The on/off switch and exposure compensation dial can be knocked rather easily, so be careful to check their positions before shooting.

Macro

Close focusing is down to 10cm in macro mode, which is respectable. However, in a huge improvement over its predecessor, the X100S can focus down to 21cm when macro focusing is not selected, while the X100 can manage only 80cm.



Camera shown actual size

Drive mode

Menu options for drive mode include single, continuous high (6fps) and low (3fps), exposure bracketing, two-frame multiple exposure, motion panorama and movie. For the movie mode there is no direct control elsewhere. In the X100, the drive mode is on the control wheel.

Quick menu

Whereas the X100 has a raw button here, the X100S instead features a quick menu like its compact system camera counterparts. The menu contains 16 regularly used settings for quick access.

Flash

There is a built-in flash in a central position on the front of the body, close to the lens. In the flash menu it can be set to suppressed, forced, slow synchro or used as a commander. Alternatively, an external flash can be used via the hotshoe.

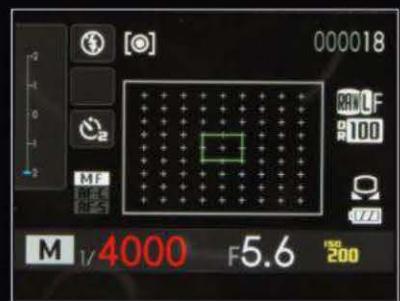
Quick menu



Live view



Info display





The 35mm focal length is ideal for portraits that include the surroundings

 we would expect from a 24-million-pixel camera with anti-aliasing filter. JPEGs aren't as sharp as raw files, resolving up to the 31 marker and then tailing off more noticeably at the higher sensitivities.

Close the aperture down from f/5.6 to f/16 and image detail becomes a little softer, as we would expect, but the Lens Modulation Optimiser processing has reduced the impact of diffraction on JPEGs so that images at this setting are still very usable. This is good news for photographers wanting sharp images with good depth of field, such as when capturing landscapes.

The ISO 200–6400 sensitivity range can be expanded to ISO 100–25,600 in JPEG format only. Detail is sharp in good light using the lower sensitivity settings, and continues to be so in low light and when using higher sensitivities, with images remaining clean. At ISO 1600, detail in night-time street scenes is crisp. There is more of a decline at ISO 3200, but the X100S still performs well in both good and low-contrast light.

28/30

AUTOFOCUS

One element of the X100 we said could be improved was its autofocus, and thankfully this has been significantly developed in the Fuji X100S. As noted in the *Features* section, the AF system of the new camera is a hybrid type that combines phase and contrast-detection AF, rather than using contrast detection alone. Phase detection is typically the faster system in low light because it does not rely as heavily on good contrast to find focus. The real innovation here is that the 142,000 phase-detection pixels built into the sensor are also used for image capture, so resolved detail is not affected.

With the X100S and X100 set up side by side to record the same scene, there is little difference in the response in bright daylight. Both models are very quick, although the

X100S just has the edge. In low-contrast light, however, the difference is noticeable, with the X100S having a faster response and a better hit rate for accurately focused images.

Spot AF can further improve AF accuracy. Any one of 49 areas can be selected, and the spot area set to one of four sizes, with the smallest being very precise.

8/10

LCD, VIEWFINDER AND VIDEO

Unlike the Leica X2, which is another stylish fixed-focal-length compact, the Fuji X100S offers video capture. Movie files can be recorded in 1920x1080-pixel full HD at 60fps, while the X100 offers 720p HD capture only. Photographers benefit from video capture because, as a consequence, the camera offers live view – although, of course, it can be switched off if desired. With live view activated, however, I found I was using the rear screen just as much as the viewfinder when composing images, and the compact size of the X100S makes it comfortable to hold away from the body. With its modest 2.8in display and 460,000-dot resolution, the LCD screen remains the same as that on the X100.

Fuji's unique hybrid viewfinder, used again in the X100S, offers both optical (OVF) and electronic (EVF) views. The EVF has been improved to the 2.36-million-dot display used in the X-E1. The benefits offered by this display include exposure preview and manual focus assist modes (see *Features in use*). However, the 'reverse Galilean' optical finder has a display that is noticeably brighter, and using it instead of the EVF or rear LCD conserves battery life – up to twice the number of shots, with 600 possible compared to a 300-shot life when using the electronic displays. It is, however, less clear what is going to be in the final image as the illuminated 'bright frame' shows the frameline, which shifts in the finder when pressing the shutter and covers approximately 90% of the final image. The OVF is not available when the macro AF mode is selected. All in all, I regularly switched between each viewing option, enjoying them all.

8/10

DYNAMIC RANGE

In its standard picture mode, the Fuji X100S is capable of capturing a wide range of tones. Like most other camera systems, there are options available that will extend this range. Dynamic range is available in various strengths, with 400% the strongest, which creates HDR-like images. This setting is only available when the camera is set to ISO 800 or higher. Generally, the dynamic range auto option can be relied upon. When shooting in raw format, plenty of detail can be recovered from shadow areas – brightening the image by up to 3EV shows that detail from shadow areas is mostly clean and unaffected by noise.

8/10

Competition



Leica X2

TESTED AP 7 JULY 2012



Nikon Coolpix A

TO BE TESTED AP 4 MAY 2013

WHEN we tested the X100 in AP 23 April 2011, its only competitors were the Leica X1 and compact system cameras. Two years later there are a few more, such as the full-frame Sony Cyber-shot DSC-RX1, APS-C-format Nikon Coolpix A and the Leica X2.

The sensors of the APS-C models contain around 16 million pixels, while the RX1 has 24 million. Of the APS-C cameras, the X100S has the fastest lens at f/2, compared to f/2.8 on the Coolpix A and X2. Equivalent focal lengths are 35mm, 28mm and 36mm respectively. Like the X100S, the RX1 uses a 35mm f/2 lens.

The Coolpix A is the smallest of the these cameras and lacks a viewfinder or accessory port. An OVF slots onto the hotshoe instead. The X2 has an accessory port for an OVF or EVF, while the X100S features Fuji's built-in hybrid viewfinder. The X2 has neither video recording nor live view.

Verdict

FUJIP'S strategy for the X100S was to keep the good features of the X100, make changes according to customer requests and to evolve the technologies. On this basis, the X100S is a firm success. The elegant looks of its X100 predecessor remain. Several handling issues have been addressed, so while the X100S looks the same as the X100, it is more responsive. The new camera is quicker in its autofocusing, manual focusing, start-up and image processing. It works very well, and street photographers in particular will be pleased.

Image quality in the X100 is very good, but in the X100S it is better. With the same sensor as that used in the X-Pro1 and X-E1, the X100S resolves far more detail than its pixel count suggests. The camera may be more limited than interchangeable-lens cameras, but the wide conversion lens is a welcome high-quality addition, effectively becoming a second lens. If the 35mm focal length is a favourite, then the X100S is an excellent compact and stylish camera. In fact, it is less costly than proprietary versions of the 35mm f/1.4 lens, so it could just as well replace it in a kit bag.

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Tested as an
Advanced compact
Rated Very good

86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	7/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

AP EVERYWHERE GET IT ON THE MOVE

NEWS: JESSOPS
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TESTED: CANON'S EOS 6D
FULL-FRAME 20MP SENSOR

Saturday 26 January 2013

amateur
Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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Ask AP

Let the AP team answer your photographic queries



BOTH PICTURES: RICHARD FLETCHER

USA YASHICA

Q In AP 19 January, Ivor Matanle explained the ways of recognising the various Yashica Electro 35 models in detail. However, the model I bought for my son from eBay doesn't seem to fit in with the model timeline noted in Ivor's article. Do you think it is a US model? It is fully working, produces well-exposed and sharp images, and has the following details: film speed dial

12-500, no plastic wind-on lever, black finish, regularly grained non-leather finish, the word 'Professional' appears on the lower front, Yashinon-DX lens (not Color-Yashinon-DX) and the flash shoe is not 'hot'.

The above photos are for reference and I would be interested to know if it is indeed a US model (as noted in the article), as well as determining the camera's age. **Richard Fletcher**

A Your black (rather than chrome) camera is one of the early (1966) Yashica Electro 35 Professional cameras mentioned on American websites (see www.yashica-guy.com), but which I have never encountered in the UK. I strongly suspect that this model was marketed only in USA, but I do not know this for certain.

Other than the black finish, the Professional was identical to the chrome original model as marketed in UK. You have done well to find one, as they seem to be quite scarce, and even better to find one that works as it should. Well done. **Ivor Matanle**

PIXEL EQUIVALENT

Q As an elderly photographer still using 35mm film, could you tell me the 'pixel equivalent' of, say, Kodak Ektar 100 exposed in a Leica – or is that a meaningless question?

David Carter

A David, your question isn't meaningless – it's just impossible to answer. There are people who claim to know (the internet is awash with people who are adamant that 'film equals 8 million pixels, 10 million, 16 million pixels' or whatever other number they choose), but to me it's like asking how many oranges are equivalent to a bag of apples. Yes, they're both fruit, but you can't really measure one against the other.

The most common comparison (and the one I've swiped at above) is a straight pixel-count answer, where 'x' million pixels are claimed to be equal to a 35mm film frame. If you want to go down this route, you also need to determine the criteria you're looking at. If it's simply the same 'eye-balled' quality at a given print size, then Ektar 100 in a Leica will produce a great 8x12in print, and a good 12x16in one (assuming the highest-quality processing and printing). Some people would be happy to go bigger than this, others less keen, so immediately we have a subjective element entering the equation.

To create digital prints of an equivalent size at 300ppi (the 'photographic standard'), you'd need approximately 8.5 million pixels for an 8x12in (A4) print and around 17 million pixels to create a 12x16in (A3) print. That suggests that we're looking at 8.5-17 million pixels as the digital equivalent, but that's a significant range, and I've made A3 prints from 6-million-pixel cameras in the past that I've been more than happy with, which muddies the waters even further. The size of the pixels will also have an effect on image quality, as will the processing parameters and the lens used on the camera. So the best answer is perhaps that it depends on the digital camera, lens and

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter @ap_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

File recovery

surf_digby asks Is it possible to recover deleted files from a memory card that even the camera thinks needs formatting before anything can be done with it? If so, is there any particular bit of software you'd recommend over others?

PeteRob replies A deleted image (any file) can be recovered under some circumstances because deletion simply marks all the

AP GLOSSARY

PLUG-INS

In terms of computer software (and, in this context, image-editing software), a plug-in is an optional program, feature or process that expands the capabilities of another 'bigger' program's capabilities. As the name suggests, it 'plugs in' to the original program, so you don't have to upgrade to a new version of the full program, re-install the original software or invest in additional programs to clutter your hard drive. Instead, you just install the plug-in (usually to your editing program's dedicated plug-ins folder) and it will subsequently appear as a new menu option in the main program, allowing you to access the plug-in's features as readily as you

might choose Save or Print.

Perhaps the most common plug-ins are those designed for Adobe's products (Photoshop, Lightroom and Elements), but other software also allows you to use dedicated plug-ins and there are hundreds available for you to choose from, at a wide range of prices.

Generally, they fall into two categories: technical and creative. Technical plug-ins will help you with specific tasks such as HDR, noise reduction, distortion control, sharpening or resizing, for example, while the creative options tend to provide you with the ability to filter, colour or otherwise manipulate your images in a more 'artistic' fashion.

ALTERNATIVE SUGGESTION

In AP 2 February, Andre Badziak asked about removing the heavy canvas-like paper texture that was degrading scans he had made from old prints. AP reader **Malcolm Peaker** has this handy suggestion.

'There is a much easier alternative to the method Chris Gatcum suggested for removing the texture of the paper from scanned old prints,' says Malcolm. 'When searching for a method to decrease the "grain" or "dye cloud" in scans of transparencies, I discovered Neat Image noise-reducing software (www.neatimage.com). Not only does it do what I wanted, but it also removes (or reduces) the texture from print scans. I have the plug-in for Apple Aperture, but plug-ins for Photoshop and standalone programs are also available for this very effective bit of software.'

(digital) processing – simply counting pixels isn't going to be accurate enough.

Of course, you may think that an alternative option is to base the answer on a specific line pairs per millimetre measurement – that 'absolute' figure that gives us the resolving power of a lens and film. But that's only going to tell us how many line pairs are resolved by a Leica using Ektar 100 film: it won't work on a sensor.

I'm certain there will be people writing in to tell me I'm wrong, and they have a scientific (or pseudo-scientific) method of determining a 'correct' pixel equivalent, but I don't believe it's possible (or at least credible). There are simply too many differences between the two technologies, and too many variables – especially in sensor specifications – to come up with a single number. **Chris Gatcum**

storage allocated to it available for re-use. So, if you recover it before the storage is used for something else, then you are OK. If some of the storage locations cannot be 'read' at all, then that is a problem. The recovered file will have bits missing, and while it may be possible to make sense of, say, a Word document, if the file is exclusively binary then filling in missing sectors is much more difficult.

Bob Maddison replies The best thing is to try almost any recovery program and see what happens, but beware of so called 'free' recovery programs that tell you which files are recoverable but only let you recover them when you have paid a fee.

Two absolute don'ts: don't format the card and don't attempt to write anything to the card until you have recovered everything practicable. It

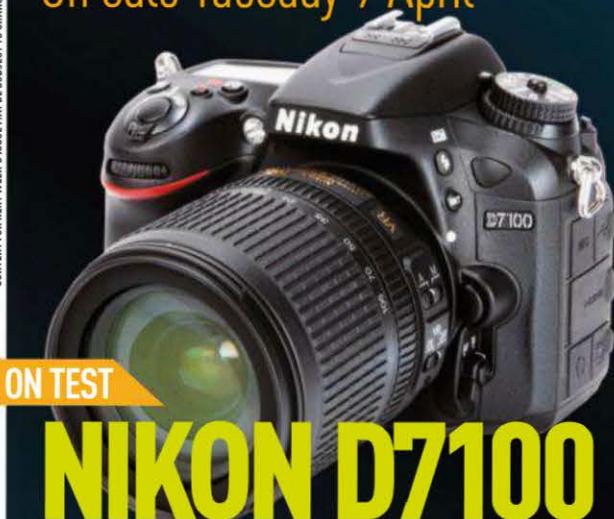
might help if you 'lock' the card if possible (most SD cards, and some other types of card, have a tiny switch on the side) before you attempt any recovery. This will hopefully prevent you from overwriting your files accidentally.

willie45 replies It may be too late to be of any help, but I used CardRescue (www.cardrescue.com) on a card that the camera told me needed to be formatted. I reckon I could have got one an awful lot cheaper, but it did work and recovered every file that had been 'lost'.

IvorETower replies I have used the free utility that used to come with SanDisk Extreme cards twice in the past to recover images from cards that went bad on me. Not quite 100% success (possibly due to bad segments on the card), but impressive and fairly quick, nonetheless.

In next week's AP
On sale Tuesday 9 April

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE



ON TEST

Nikon D7100

With its 24.1-million-pixel sensor, no optical low-pass filter and weather-sealed magnesium-alloy body, we find out how the **D7100** performs



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SONY AWARDS

WINNERS GALORE

We take a look at the **Open Category** winners of the Sony World Photography Awards 2013

TECHNIQUE

MASTERCLASS

Expert Tom Mackie explains how to create **pan-stitch** images in the Peak District



ON TEST

PENTAX MX-1

We put Pentax's first **enthusiast compact camera** to the test



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We look at six of the best **shooting apps** available for iOS and Android



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SIGMA 24 - 70mm 3.5/5.6 ASPHERICAL AF "D"	EXC++-BOXED \$49.00
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NIKON FE CHROME BODY	EX++ £195.00
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NIKON 10mm 14 AI + 8mm FILTER + HOOD (VERY RARE)	MINT AS NEW £995.00
NIKON 24mm 2.8 AIS	MINT- £195.00
NIKON 28mm 2.8 AIS	EX++ £160.00
NIKON 28mm 13.5 AI	EXC++ £195.00
NIKON 28mm 3.5 AIS	MINT £125.00
NIKON 35mm 2.8 PC MACRO LATEST WITH BLACK KNOB	MINT-HOOD £495.00
NIKON 45mm 2.8 GN NIKKOR	MINT- £225.00
NIKON 45mm 2.8P PANCAKE WITH HOOD, FILTER, CASE	MINT BOXED AS NEW £275.00
NIKON 50mm F1.8 AI	EXC+ £160.00
NIKON 50mm 11 AI AIS	MINT £195.00
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NIKON 55mm 2.8 MICRO NIKKOR AIS	MINT- £175.00
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NIKON 200mm 4 F NIKKOR Q	MINT-CASED £95.00
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NIKON 28 - 50mm 3.5 AIS + HOOD	MINT- £195.00
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NIKON TC-16 TELECONVERTER A/F	MINT £79.00
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NIKON TC-301 CONVERTER	MINT- £145.00
NIKON SP-16 FLASH FOR F3/FM2/FM/FE/FE2	MINT-CASED £159.00
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Nikon 70 - 300mm 4.5/5.6 A/F "	MINT £35.00
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Nikon TC 17x II AF-S TELECONVERTER	MINT BOXED £24.50
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TELESKOP/NUKRO PRO 300 4D 2X EXTENDER NIKON FIT	MINT £9.00
Nikon FT-TR PL-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT £45.00
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Olympus 35 - 70mm 3.5/4.5 ZUKO	MINT-CASED £6.00
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12.0 fps
1080p movie mode

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GX1 + 14-42mm £459

GX1 + 14-42mm PZ £499

GH3



16.05 megapixels
20.0 fps

1080p movie mode

GH3 From £1199

GH3 Body Black £1199

GH3 + 14-140mm £1579

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OLYMPUS OM-D E-M5



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9.0 fps

1080p movie mode

OM-D E-M5 From £979

OM-D E-M5 Body £979

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E-PL5



16.1 megapixels
8.0 fps

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K-5 II



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6.0 fps

1080p movie mode

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X-E1



16.3 megapixels

6.0 fps

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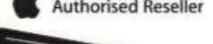
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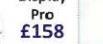
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T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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For Canon 7D: £99.99

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Comprehensive Tamrac range in stock! Below are just a few examples:		
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Comprehensive Vanguard range in stock! Below are just a few examples:		
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UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 46 £99 UP-Rise 48 £108

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Pro Loop Strap £18.99	LensSupport (2) £9.99
Utility Sling Strap £29.99	Sling Adapter £10.99

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190CXPRO3	190CXPRO4	
Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 55cm Height: 146cm £209.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 8.0kg Folded: 65cm Height: 175cm £219.99	
055CXPRO3	055CXPRO4	
Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 170cm £232.99	Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 170cm £246.99	



Comprehensive Vanguard range in stock! Below are just a few examples:		
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Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column. Weight: 2.00kg Load: 7.0kg Folded: 65cm Height: 165cm £125.99	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column. Weight: 2.10kg Load: 7.0kg Folded: 65cm Height: 155cm £134.99	
PRO 253CT	PRO 283CT	
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	
PH32 Pan / Tilt	SBH100 Ball Head	
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg £67.49	
GH100 Pistol Grip	GH100 Pistol Grip	
Heavy duty gimbal head, with massive load rating. Flat head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99	Heavy duty gimbal head, with massive load rating. Flat head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg £107.99	



GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Gimbal head with control handle. Side mounting for lens. Weight: 0.8kg Load: 12.0kg £229	Heavy duty gimbal head, with massive load rating. Flat mount for lens. Weight: 1.4kg Load: 23.0kg £329	A1682TB0 £179 A1692TB0 £189
Flat Traveller 2		
A1182TB0 £204 A1192TB0 £209		



A284 Tripod	Triad 30 Lite £39.99
Aluminium 4-section legs, height adjustable, 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 ball head, and carrying case. Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99	4 section magnesium alloy tripod, legs adjustable, 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 ball head, and carrying case. Weight: 2.10kg Load: 4.0kg Folded: 56cm Max Height: 142cm £73.99
C2504 Monopod	C2804 Monopod £66.99
Carbon Fibre 4-section legs, height adjustable, 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 ball head, and carrying case. Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Carbon Fibre 4-section legs, height adjustable, 3 different angles, reversible centre column, built in spirit level. Supplied with BH30 ball head, and carrying case. Weight: 1.20kg Load: 4.0kg Folded: 56cm Max Height: 142cm £73.99
BH02 Ball Head	Triad 40 Lite £49.99
Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.22kg Load: 12.0kg £25.99	Including BH40 alloy ball head. Weight: 1.58kg Load: 5.0kg Folded: 60cm Max Height: 153cm £25.99
BH05 Ball Head	Triad 60 Lite £59.99
Quick release plate, spirit level, 360 degree rotation, dual control knobs Weight: 0.25kg Load: 12.0kg £25.99	Including 3D fluid damped pan/tilt head. Weight: 1.90kg Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99
BH22 Ball Head	"An excellent value for money tripod!" Amateur Photographer Magazine
String quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	"An excellent value for money tripod!" Amateur Photographer Magazine
BH25 Ball Head	BH30 Ball Head £19.99
String quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	String quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99
BH28 Ball Head	BH40 Ball Head £29.99
String quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99	String quick release plate, spirit level, 360 degree rotation, triple control knobs Weight: 0.4kg Load: 8.0kg £31.99

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Ball Head
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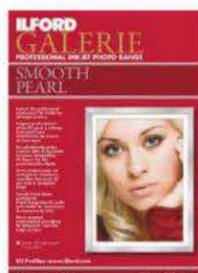
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PANASONIC LUMIX GX1 & 14-42mm f/3.5-5.6 ASPH. X VARIO
rrp £699 **SAVE £300**
£399

ADD A SPARE BATTERY £15
RRP £49 NORMAL PRICE £29

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rrp £2328 **SAVE £429**
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RRP £99 NORMAL PRICE £85

PANASONIC LUMIX G5 & 14-42mm f/3.5-5.6 ASPH. MEGA OIS
rrp £699 **SAVE £300**
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ADD A SPARE BATTERY £15
RRP £49 NORMAL PRICE £29

REFURBISHED STOCK

Canon



REFURBISHED CANON 70-300mm f/4-5.6 IS USM rrp £649 **SAVE £369** £280

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28mm f/2.8 EF	£190
28-105mm f/4-5.6 USM	£145
28-135mm f/3.5-5.6 IS	£240
28-200mm f/3.5-5.6 EF	£160
28-200mm f/3.5-5.6 USM	£220
75-300mm f/4.5-5.6 USM IS	£200
100-300mm f/4.5-5.6 USM	£150
135mm f/2.8 SOFT FOCUS	£280



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REFURBISHED NIKON 17-55mm f/2.8G AF-S DX rrp £1299 **SAVE £444** £855

REFURBISHED NIKON 18-200mm f/3.5-5.6 VR II rrp £729 **SAVE £280** £449

REFURBISHED NIKON 70-300mm f/4-5.6 IF-ED AF-S VR rrp £549 **SAVE £229** £320

REFURBISHED

Nikon D3100 & 18-55mm VR

rrp £579 **SAVE £329**

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SAVE £329

SAVE £600

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NEW STOCK

Billingham bags available in black!



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207B rrp £315 **SAVE £79** £236

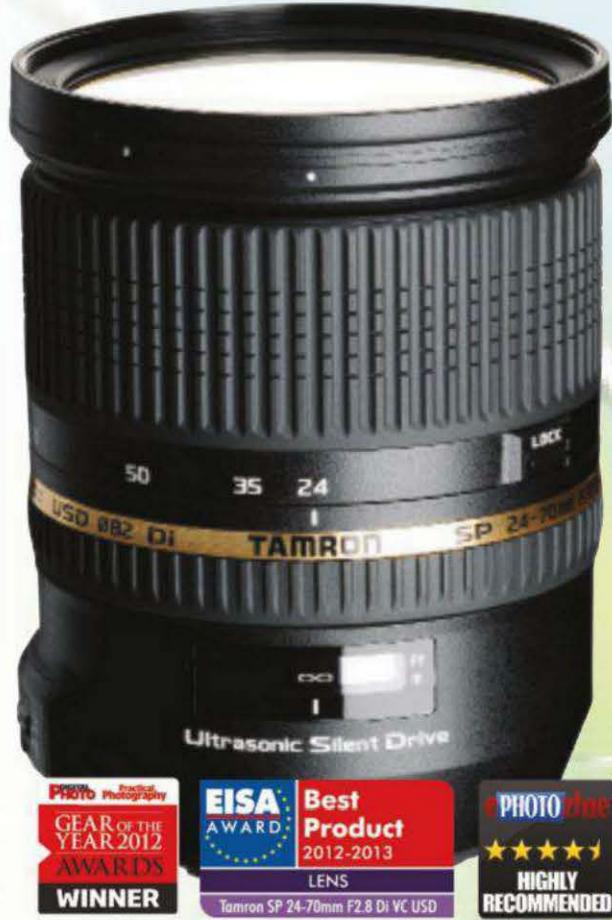


Hadley Pro BAG rrp £190 **SAVE £48** £142

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TAMRON
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TAMRON



Playing with light,
capture a subtle world
of beauty.

With the 24-70mm F2.8 Di VC USD Tamron has managed to come up with a seriously attractive lens for anyone using a full frame SLR camera.

This is a large-aperture standard zoom featuring image stabilisation, silent autofocus and sharpness that easily matches the demands of today's high-resolution cameras.

Tamron's 24-70mm F2.8 is also a sturdy and well-built lens with rubber seals protecting it in moist or dusty conditions. It truly feels like a professional lens and also performs like one when autofocus, image stabilisation and image quality is concerned. A lens to rely on, whether you are photographing for a living or simply for pleasure"

Citation of the EISA jury

TAMRON 24-70mm f/2.8 Di VC USD
RRP £999 **SAVE £150 £849**

"The apex of telephoto lenses in a compact package. SP 70-200mm F/2.8 Di VC USD with VC (Vibration Compensation) image stabilization delivers leading-edge image quality in a body that's smallest in its class. Equipped with

Tamron's proprietary USD (Ultrasonic Silent Drive) motor, this lens boasts a speedy autofocus so that you can capture that one decisive moment. For sports, journalism, fashion, weddings, or even landscapes, the 70-200mm will exceed your expectations every time."

Citation of the EISA jury

TAMRON 70-200mm f/2.8 Di VC USD
RRP £1499 **SAVE £250 £1249**



Tamron Vibration Compensation - experience the wow-effect. This stabilizer formally freezes the picture in the viewfinder and allows you to exactly position and control the image in the viewfinder. With the VC stabilizer you win up to four stops more leeway to achieve optimum handheld results at longer focal lengths or with little light. You can also use the stabilizer to pan directly without changing the mode.



TAMRON 17-50mm
f/2.8 XR Di II VC LD APSPH
rrp £529 **SAVE £170 £359**



TAMRON 18-270mm
f/3.5-6.3 Di II VC PZD
rrp £664 **SAVE £276 £388**



TAMRON 70-300mm
f/4-5.6 Di VC USD
rrp £449 **SAVE £161 £289**



TAMRON 90mm
f/2.8 Di MACRO VS USD
rrp £729 **SAVE £100 £629**

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WINDER A W...

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CONTAX

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167MT W...

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18mm f/4 T* DISTAGON (MM) C...

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45mm f/2.8 T* TESSAR C...

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50mm f/1.7 T* C...

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90mm f/2.8 T* SONNAR W...

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135mm f/2.8 SONNAR C...

£175

200mm f/4 ZEISS TELE-TESSAR T* W...

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LEICA

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28mm f/2.8 ZUIKO OM C...

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35-70mm f/4 ZUIKO OM W...

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50mm f/1.8 ZUIKO OM C...

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100mm f/2.8 ZUIKO OM W...

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D200 BODY W	£275
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10-24mm f/3.5-4.5 AF-S DX W	£525
12-24mm f/4G IF-ED W	£657
12-24mm f/4G IF-ED C	£725
16-85mm f/3.5-5.6G ED DX C	£365
17-55mm f/2.8G VR DX C	£625
17-55mm f/2.8G AF-S W	£655
18-70mm f/3.5-5.6 ED DX W	£155
18-70mm f/3.5-5.6 ED DX C	£167
18-105mm f/3.5-5.6G VR DX C	£137
18-135mm f/3.5-5.6G DX W	£127
18-200mm f/3.5-5.6G VR DX W	£299
18-200mm f/3.5-5.6G VR DX C	£299
24mm f/2.8 AIS W	£197
24-120mm f/3.5-5.6 AF-D W	£115
28mm f/2 AIS C	£285
28-70mm f/3.5-4.5 AF-D W	£147
28-85mm f/3.5-4.5 AF-D C	£99
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35mm f/2 AF-D W	£187
35-70mm f/3.3-4.5 AIS C	£74
35-105mm f/3.5-5.6 AIS C	£110
35-105mm f/3.5-5.6 AF-D W	£127
50mm f/1.2 AI C	£425
50mm f/1.4 AI C	£137
50mm f/1.4G AF-S C	£230
50mm f/1.8 AF C	£105
50mm f/1.8 AF-D W	£105
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55-200mm f/4.5-5.6 AF-S VR C	£125
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SIGMA 1000mm f/8 APo AF W	£1100
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TAMRON 18-270mm f/3.5-6.3 VC PZD C	£297
TAMRON 28-75mm f/2.8 XR LD C	£206
TAMRON 38-200mm f/4.5-6.3 DI II C	£183
TAMRON 70-210mm f/3.8-4.1 AF FIT C	£37
TAMRON 70-300mm f/4.5-6.3 LD W	£77
TAMRON 200-500mm f/5.6-6.3 LD W	£537

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TOKINA 12-24mm f/4 ATX PRO W	£308
TOKINA 150-500mm f/5.6 AD ATX AIS W	£315
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Canon

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IXUS 110 IS C	£70
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17-85mm f/4.5-6.3 IS EF-S USM C	£215
17-85mm f/4.5-6.3 IS EF-S USM W	£215
18-135mm f/3.5-5.6 IS EF-S USM C	£257
18-200mm f/3.5-5.6 IS EF-S USM C	£302
20-35mm f/3.5-4.5 MM W	£227
24-70mm f/2.8 USM W	£950
24-105mm f/4L USM C	£380
28mm f/2.8 EF C	£225
28-80mm f/3.5-5.6 USM MKIV C	£58
28-80mm f/3.5-5.6 USM C	£82
28-135mm f/3.5-5.6 USM C	£255
28-135mm f/3.5-5.6 USM W	£252
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60mm f/2.8 USM MACRO C	£275
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70-300mm f/4-5.6 IS USM C	£307
70-300mm f/4-5.6 IS USM DO W	£550
70-300mm f/4-5.6L IS USM C	£1100
75-300mm f/4-5.6 W	£117
75-300mm f/4-5.6 USM II W	£145

75-300mm f/4-5.6 IS USM C	£255
80-200mm f/4-5.6 C	£65
80-200mm f/4-5.6 USM C	£76
80-200mm f/4 FD W	£77
90-300mm f/4-5.6 USM C	£99
90-300mm f/4-5.6 USM W	£115
100mm f/2.8 USM C	£235
100-200mm f/4.5-6.3 EF W	£77
100-300mm f/4.5-6.3 USM C	£117
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2x MK2 TELECONVERTER C	£225
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SIGMA 28-300mm f/3.5-6.3 C	£110
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SIGMA 55-200mm f/4.5-5.6 DC W	£76
SIGMA 70-200mm f/2.8 APo HSM C	£459
SIGMA 70-300mm f/4.5-5.6 APo C	£115
SIGMA 150-500mm f/5-6.3 DG OS W	£500
150mm f/2.8 APo HSM MACRO C	£311
SIGMA 1.4x TELECONVERTER EX APo W	£125
SIGMA 2x TELECONVERTER EX APo C	£138
SAMYANG 8mm f/3.5-5.6 FISHEYE CS W	£188

TAMRON LENSES

TAMRON 10-24mm f/3.5-4.5 DI II C	£280
TAMRON 28-75mm f/2.8 LD W	£228
TAMRON 28-75mm f/2.8 LD C	£210
TAMRON 70-300mm f/4.5-6.3 LD C	£62
TAMRON 70-300mm f/4.5-6.3 LD W	£75
TAMRON 180mm f/3.5 LD SP C	£550

TOKINA LENSES

TOKINA 35mm f/2.8 DX ATX MACRO W	£235
TOKINA 28-70mm f/2.6-2.8 ATX C	£325

FLASHGUNS

270EX FLASHGUN C	£89
380EX FLASHGUN C	£92
540EZ FLASHGUN C	£55

PLEASE NOTE THIS IS AN IMAGE OF THE IS MKII VERSION. WE'RE SELLING THE NON-IS MKI VERSION. IT'S STILL A BEAST.

CANON 600mm f/4L USM EF

£3000

MINOLTA 28-80mm f/3.5-5.6 AF W

£43

MINOLTA 35-70mm f/4 AF W

£33

MINOLTA 50mm f/1.7 AF C

£115

MINOLTA 70-210mm f/4.5-5.6 C

£50

SIGMA 10-20mm f/4-5.6 EX DC C

£285

SIGMA 19mm f/2.8 EX DN NEW W

£75

SIGMA 24-70mm f/2.8 EX DG W

£350

SIGMA 30mm f/1.4 EX DN NEW W

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EF 70-300mm f4/5.6 LIS Display Model

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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

THE CORONET Midget is a little camera that certainly lives up to its name, but in today's market the price is far from midget. Weighing it at around 1oz (around 28g), and regularly fetching £100 on eBay, pound for pound it costs far more than a top-of-the-range Leica. Made in Birmingham in the 1930s, the Midgets were little more than toys. Their Bakelite bodies came in a range of colours with red being the most common. More unusual colours command higher prices, and recently a blue one sold for £450 on eBay.

A few months ago a new auction saleroom opened near where I live, and never having been to an auction I popped in just to see how it worked. Strictly as an observer the first time, but having seen the drill, I went to a viewing day for one of the regular 'collectables' sales. Hundreds of cardboard boxes were crammed with what might charitably be called antiques and collectables. However, they would more realistically be described as junk. Some boxes were themed, while many contained an eclectic mix of pre-loved treasures. There was a smattering of cameras, mostly common box cameras, but I spotted a grubby-looking miniature camera in a lot, which had assorted bits of photographic equipment, together with a sugar bowl and a teapot with a parrot motif. I've always been keen on parrots, so I thought this was as good a time as any to dip my toe into the auction scene. It all happens very quickly, with the hammer coming down twice a minute on average, and before long I had bid up to £45 and was the new owner of yet more dusty junk.

I was under no illusions that the scruffy Coronet Midget I had just acquired was an A1 specimen, but it cleaned up remarkably well. What I had thought was burn from a soldering iron turned out to be encrusted dirt. With the aid of some Brasso, it soon looked quite respectable and all seemed to work. Not that there's



much to go wrong. With the exception of the film spool, the only moving part is the single-speed shutter. There is no focus or aperture setting, although in the 1930s the manufacturer made bold claims about the quality of the single-element meniscus lens.

My box of junk also included a 1930s Rolleiflex twin-lens reflex and one of the ubiquitous Kodak Vest Pocket folders, together with assorted filters and a couple of very old rollfilms. The Rolleiflex is showing its age, but everything seems to work. In due course it will be pressed into service as my camera of the week project, which is now in its 166th week.

I'd be the first to admit that I've got far too many cameras, but I do like to use them rather than simply display them. The Midget used a proprietary rollfilm now long defunct. It took six little negatives on a paper-backed roll of 16mm film. With the aid of razor blades and old backing paper, I've managed to re-roll various extinct formats, but the sticking point here was the spool for the film. There was one in the camera, but I needed another for the supply side.

Nothing I could find would fit, but then I had a eureka moment. I cut a small piece from the shaft of a cotton bud and pushed a drawing pin into each end to make the flanges, with some backing paper from an old 110 film cartridge and some long-expired 16mm Ilford FP4 film. I was ready for action. The numbers on the 110 paper helpfully lined up with the film window on the camera, so I was able to advance the film the right amount after each exposure.

The results weren't perfect, but I was quite chuffed that I'd managed to get some pictures at all out of this old toy camera. I've proved my point, and don't intend to use it again any time soon. With the prices of Midgets as they are, my little red one will have to remain alone on the shelf. There were six other colours made, but there's no way I'm going for all seven dwarfs! **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.com>. To see more photos from the Midget, visit www.flickr.com/photos/tony_kemplen/sets/72157629811885462

Editorial

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